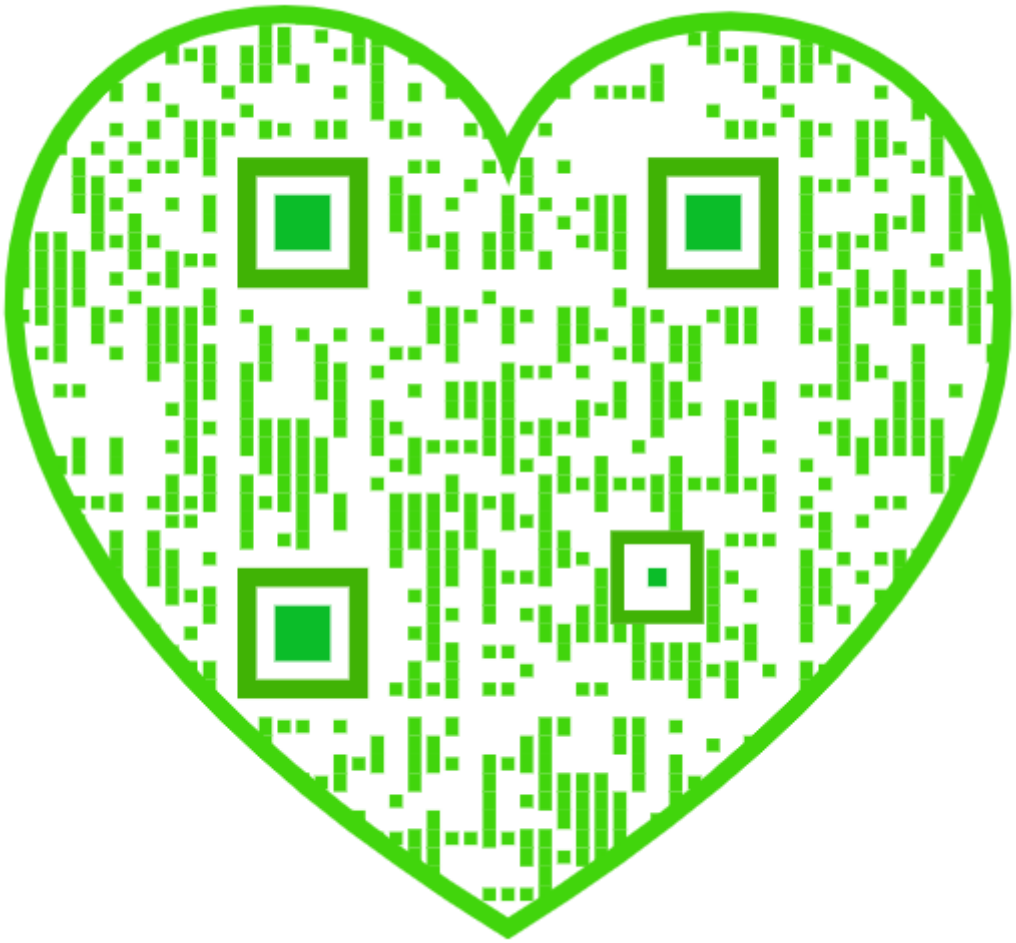

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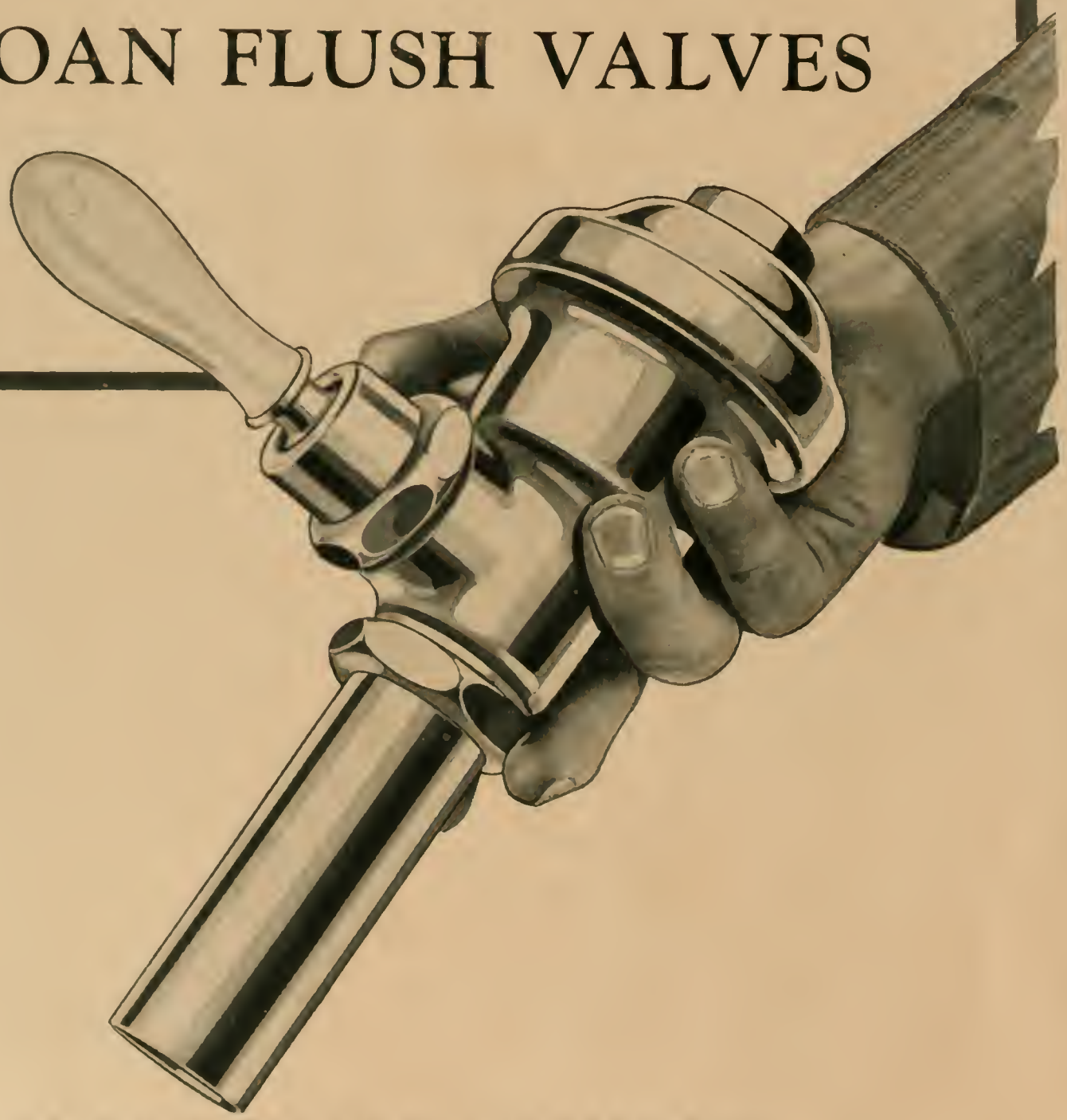

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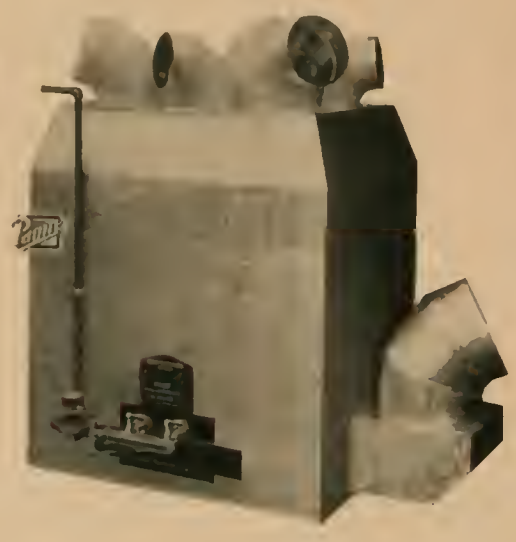

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I.

THE ARCHITECTURE OF THE MOVING PICTURE

[BY ZOE A. BATTU]

IF YOU would value, as part of your reference file, new, convincing and fresh proof of the significance of architecture in the lives of people and nations, consider the moving-picture industry and the part architecture plays in its production problems. Take, for example, any of the major historical dramas of the silver screen. Here there must be conveyed to the audience a sense of regal magnificence, of princely splendor, of voluptuous and mighty extravagance. Hand in hand with all this pageantry goes, perhaps, conditions of poor, ground-down and wretched meanness—both elements existing in the life, the day, the people that the plot seeks to interpret.

The costumes of the period and the unfolding of the plot contribute their part to these ends, but these factors would be almost as blank pages without the proper architectural background. Architecture stands here, as it always stands, the open, the legibly written, the clear, the irrefutable book in which all may read the tale of how the men of any day, age, clime or social order lived and made contribution to the drama that is history. In their architecture, its forms and purposes, any given people write a lucid, illuminating record of their debasements and exaltations; tell minutely the story of the life that moves swiftly or slowly about them in their cities, streets and homes.

Thus, by the nature of the moving picture, architecture is indispensable to clear and successful interpretation. The several forms of spoken drama may be and are very creditably and intelligently presented without detailed architectural settings, but this silent drama permits of nothing but fairly accurate, well-executed architecture or much of the spirit and motive of the plot would be lost to the audience.

In the industry at the present moment there exists a keen consciousness and appreciation of the importance of good architecture, but this has not always been so. In moving-picture history can be cited many examples of architectural settings which bore little truthful, faithful or accurate relationship to the plots, historical periods, places and people of which they were supposed to be a part. Imagination without intelligent direction and the desire for the superspectacular had little patience for historical research and the value of exactness in small things.

The desire for the spectacular still looms large in its proportions, but in this connection it must be borne in mind that moving pictures deal with make-believe and wonder lands. It is the inalienable right of these lands to contain elements of fanciful exaggeration that would hardly be tolerated by the academic standards of saner and more prosaic worlds. However, in the main, it must be noted that this industry now cultivates a wholesome respect for historical accuracy. The larger producing companies maintain extensive research libraries and have on their staffs expert research workers, whose work it is to supply accurate architectural, decorative and costume principles for any given script. In the smaller as well as the costlier productions a carefully studied relationship between the architecture and the other factors of the play is now plainly noticeable. The principles, at least, are sound and correct; they may be somewhat magnified, but they are seldom atrociously mutilated and indiscriminately mixed as was often the case during the embryo days of the industry.

As to the technique of moving-picture architecture and its acquisition by the aspirant to the work—this is something that has made its own laws as it went along. Due to the fact that one day an art director or architect may be called upon to re-create a Wild West town, the next day an Oriental street scene and the next day a Renaissance cathedral, he must be a person of more than ordinary versatility and artistic adaptability. Added to this are the problems of creating all sorts of optical illusions, while the factors of illumination and lighting are very involved indeed, and call for a high degree of expert knowledge in order to secure the wanted effects and avoid costly delays. Only one whose

basic art training is very sound and thorough can qualify for a position in the designing and draughting rooms of the moving-picture lots. Where such persons learn the tricks that make their knowledge and training adaptable to the purposes of moving-picture production is a mystery, known only to the individuals who have mastered the art. It is a case of each man being his own teacher, for the cinema industry as yet has no representation in the curriculum of university extension organizations, and no enterprising person has set up a school for teaching the technique of production.

In the actual execution of the sets for a picture, the architectural departments of "movie" land follow a course contrary to that of the regular architectural office. The final version of a script is given to the art director, who makes perspective sketches of the several interior and exterior scenes. He is largely concerned with securing dramatic effectiveness and atmosphere, disregarding elevations and similar mechanical considerations. These sketches are turned over to the draughting department, whose work it is to figure out and provide a set of working drawings that will carry out the ideas indicated by the art department.

These two steps sound simple enough in the telling. In practice they are not quite so simple. Perspective must frequently be handled to give a set much greater length, width and height than it really possesses. No small part of the suggestive power of the motion picture lies in its varied values of light and shade. Within a single moment, a room or stretch of street may have to have several different light values and areas; at another moment the values may be shifted or the whole appear in a white, clear light. This means that rare judgment must be exercised to determine what details shall be put in and what left out and what factors shall be given pronounced value, while avoiding undesirable distortion.Therefore every detail—everything that will cast a shadow—must be worked out and scaled so that its value under all and changing light conditions bears a proper relation to the spirit, motive and action of the plot in its several stages of development and various dramatic moments.

Nowhere is the make-believe element of the moving pictures more strikingly evident than in set building and the uses of materials. The sets are, of course, temporary, and production costs must always be kept in hand, and this has led the industry to develop remarkable ingenuity in the use of relatively few materials. Brick and stone walls are made of cast plaster, textured and colored in imitation of the desired material. Plaster board, Celotex and similar composition wall materials are other standbys of the set builders, whose abilities of improvisation enable them to produce an unbelievable number of effects with these mediums. The sets are all front and no back and are built in portable sections so that they may be readily shifted about.

While a set is obviously temporary and may be used only once, it frequently happens that it serves in several capacities, each one differing from its original purpose. On the Hollywood lot of the United Artists is a street set which began life as a Bagdad scene in Fairbank's "Thief of Bagdad." Presently it functioned as an Arabian street scene in "The Son of the Sheik." Still later it lived faithfully up to the requirements of a Venetian thoroughfare, and again was wholly satisfactory in lending suggestive atmosphere to a bit of old Spanish life. To secure these differing requirements of locale and time, it was, of course, necessary to make various changes in the facades of the buildings, doorways, roofs and windows. That this was done without the public ever suspecting the facts of the case, and without demolishing the basic foundations of the set, is an accomplishment paying high tribute to the versatility of the designers, architects and builders of the United Artists' lot.

From this brief glimpse into the architectural practices of Movie Land, we perceive that the industry has evolved an architecture and ways of doing things entirely its own and adapted to its peculiar problems of production and audience appeal. It is very evident that architecture in this case has mass attention focused upon it to a greater degree, perhaps, than in any other circumstance of modern life. Without question, the numerous moving pictures portraying life in California and in the Spanish home and bungalow have rendered as great a service in bringing new residents to the State as the several cooperative development organizations with their high-priced and well-worded advertising. There are few people immune to the lure of this land and its architecture as the "movies" so vividly and romantically set it forth. Every newcomer to the State cherishes an ambition to acquire a Spanish or California home as soon after his arrival as is humanly possible. His preconceived notion of what that home will be like is never hazy, for has he not seen it time and again in the "movies"? In the light of these facts, the moving-picture industry appears as one of the most potent allies that the architectural profession has in the work of cultivating a general architectural consciousness and awareness, plus an appreciation of the inseparable relation home and civic architecture bear to the life of the individual in those emotional and esthetic phases which are the mainsprings of his happiness or unhappiness in this world.

SKETCH FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST

SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST

SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST

ABOVE—SKETCH; BELOW—ACTUAL SET FOR MOVING PICTURE, "THE DOVE"

Bel-Air Administration Building

A NOTEWORTHY LAND DEVELOPMENT

[BY ALLAN E. TOMBLIN]

WITHIN the past several years the subject of closely restricted and architecturally controlled subdivisions has come in for a great deal of attention and experimentation. Southern California has seen the launching of several such enterprises of some dimensions and note, and Northern California has been the center of several more. But by far the most ambitious, well-planned and far-reaching effort of this kind to date is embodied in Bel-Air and Bel-Air Bay in the Los Angeles territory.

Bel-Air in its entirety comprises some 22,000 acres of varied topography; within the area are gently sloping foothills and valleys and canyons with sharply pitched sides. Its seven miles of ocean frontage, composing the shore line of Bel-Air Bay, by fortunate chance lie generally east and west, rather than due north and south, as is the case with the rest of the California coast line, its bays and harbors. It is the ultimate aim to develop and improve this entire area and 75 years is the time allotted for the work.

Of this area, 31 acres, fronting the ocean shore, are now under development as Bel-Air Bay and Country Club, and 4500 acres are also in process of building and occupation as Bel-Air Township. The plans throughout the project are characterized by a lack of speculative, temporary or compromise features, in order that the completed enterprise, in all its factors, will conform to an equal standard in materials, workmanship and design. The administration building, as befits a structure which will serve as the business and administrative center for so great a project for 75 years or more, is a building of solid, permanent construction and finished beauty.

That buyers in Bel-Air may have to leave little to chance, wood-carving, furniture-making and metal-working shops have been established as regular departments of the organization, and Bel-Air owns its own nurseries and horticultural experimental gardens. These latter have collected to date some 100,000 plants and trees—many of them of rare and little known varieties. Government permits have been obtained to bring in seeds and cuttings from foreign countries, so that within a few years the Bel-Air nurseries will possess unusual value for those interested in garden craft. If the Bel-Air home builder does not care to avail himself of the services of the furniture shops, the metal-working shops or nurseries, he is free to seek other sources, but so appreciative of these facilities are the residents and builders that these departments are kept constantly occupied.

Within Bel-Air proper, home architecture may partake of any style or period favored by the builder and his architect, and any architect of good standing may be retained. The plans must, of course, be submitted to an architectural committee to determine their conformance with certain standards of design and workmanship and the harmony to the general scheme and purpose. In the Bel-Air Bay tract the homes must all follow the principles of architecture found on the shores of the Mediterranean, and these plans must likewise be submitted to and approved by a committee. While no home may be built from unauthorized plans, no attempt is made to

Patio, Bel-Air Country Club. C. M. Winslow, Architect

impose petty or obnoxious restrictions upon the builder or his architect. It is the general purpose of the men who head the Bel-Air project to provide a homesite of ideal physical and social environment and to leave the purchaser to function as he sees fit, so long as his plans do not run violently contrary to the general purpose.

The landscaping and engineering plans are of special interest and set a high new standard in projects of this nature. The size of the area makes it necessary that for each specified division of it there shall be a community and shopping center, composed of small shops, theaters and offices. This will make several such units in the ultimate development of the 22,000 acres. These are provided for in the present plans, and control as exercised by the Bel-Air Corporation assures architectural harmony and conformity of the buildings. The areas set aside for homes are so located and landscaped that each site commands a spacious view of the outlying country side; while boulevards and roadways swing in wide, long curves and vistas through the valleys and over the hills.

Wherever possible those natural features of the landscape, such as small or large trees and masses of rock formations, are left intact in their rugged and primitive beauty. Creeks, small waterfalls, natural pools and the like are also carefully preserved and worked into the landscaping scheme. Bridle paths have been laid throughout Bel-Air, and where these must cross a boulevard or main thoroughfare, they are run beneath the roadway. No electrical wiring for any purpose whatever is permitted above ground. Everything of this nature goes into underground conduits, entirely eliminating poles and strung wires.

History tells us that the Bel-Air region has a tradition and lore to which the Indians, the early Spanish explorers and the Mission Fathers each contributed his rich share and store. Now comes a race to mingle an old tradition with a new; to say that 75 years hence Bel-Air will be thus and so. Seventy-five years, as measured by the life of men, is a long time—so long that those future and unknown heirs of Bel-Air will, no doubt, love to tell, as part of its tales and traditions, those plans the men of today have created for the achievement and assurance of a rare and lasting beauty.

* * *

A CORRECTION

At the request of Mr. Atlee B. Ayres, we wish to correct the statement under views of the Municipal Auditorium, San Antonio, Texas, published in the December Pacific Coast Architect. The architects for this building were Atlee B. Ayres, Robert M. Ayres, George Willis and Emmett T. Jackson, associated.

* * *

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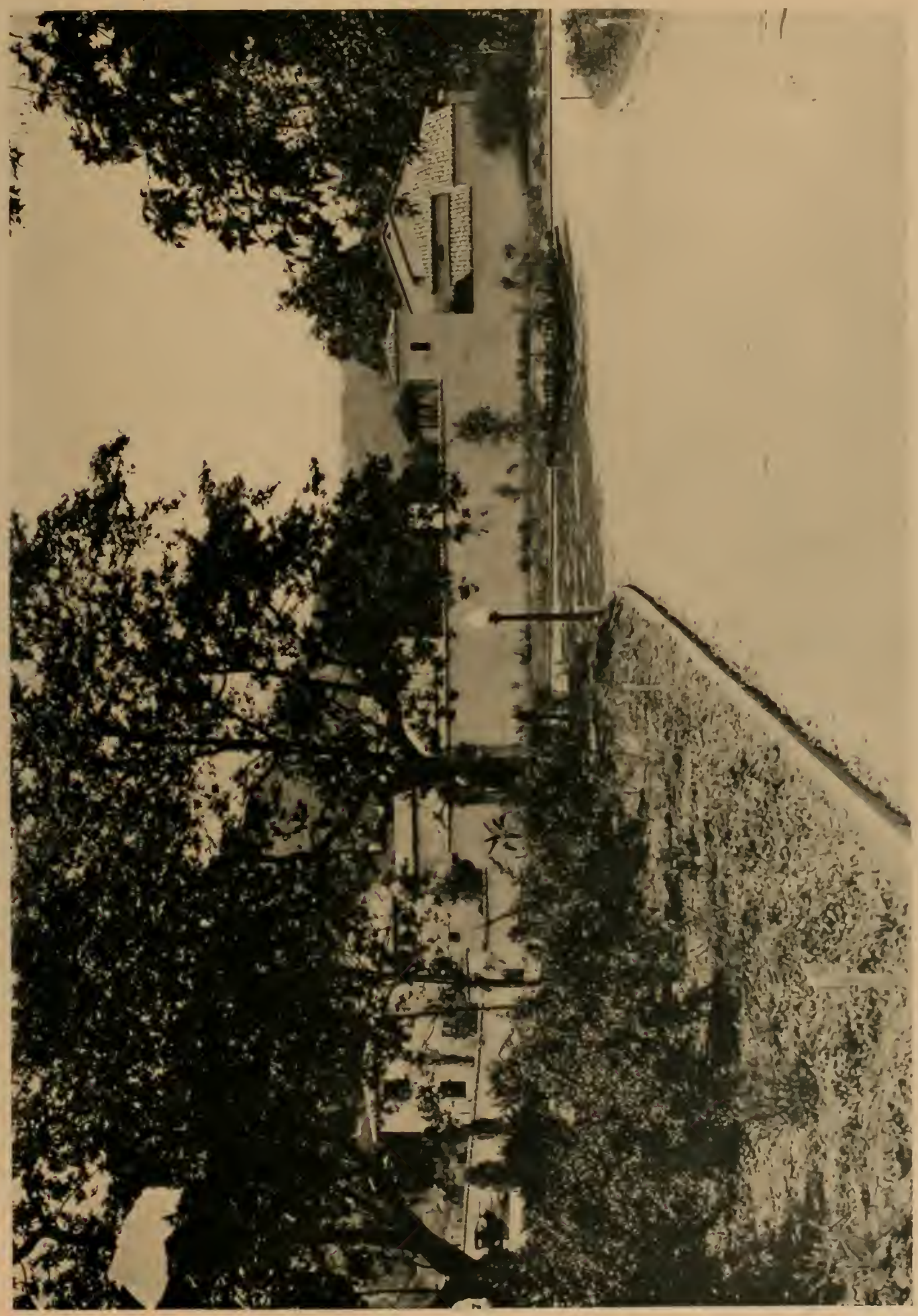

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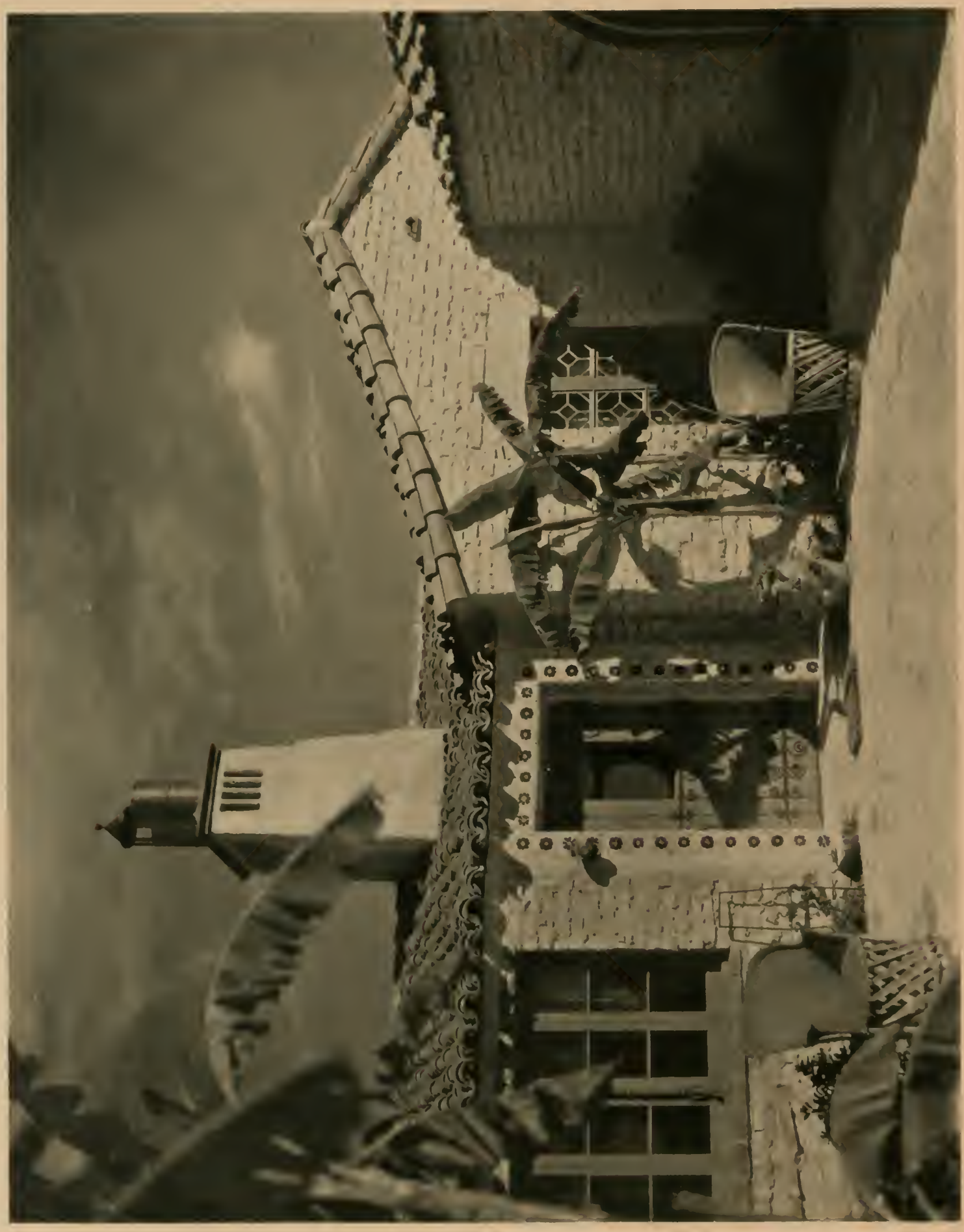
RESIDENCE OF ALEXANDER CURLETT, ARCHITECT, BEL-AIR, CALIFORNIA



RESIDENCE OF ALEXANDER CURLETT, ARCHITECT, BEL-AIR, CALIFORNIA

RESIDENCE OF ALEXANDER CURLETT, ARCHITECT, BEL-AIR, CALIFORNIA

FORECOURT, RESIDENCE OF ALEXANDER CURLETT, ARCHITECT, BEL-AIR, CALIFORNIA

ART IN IRON & BRONZE

OLD IRON

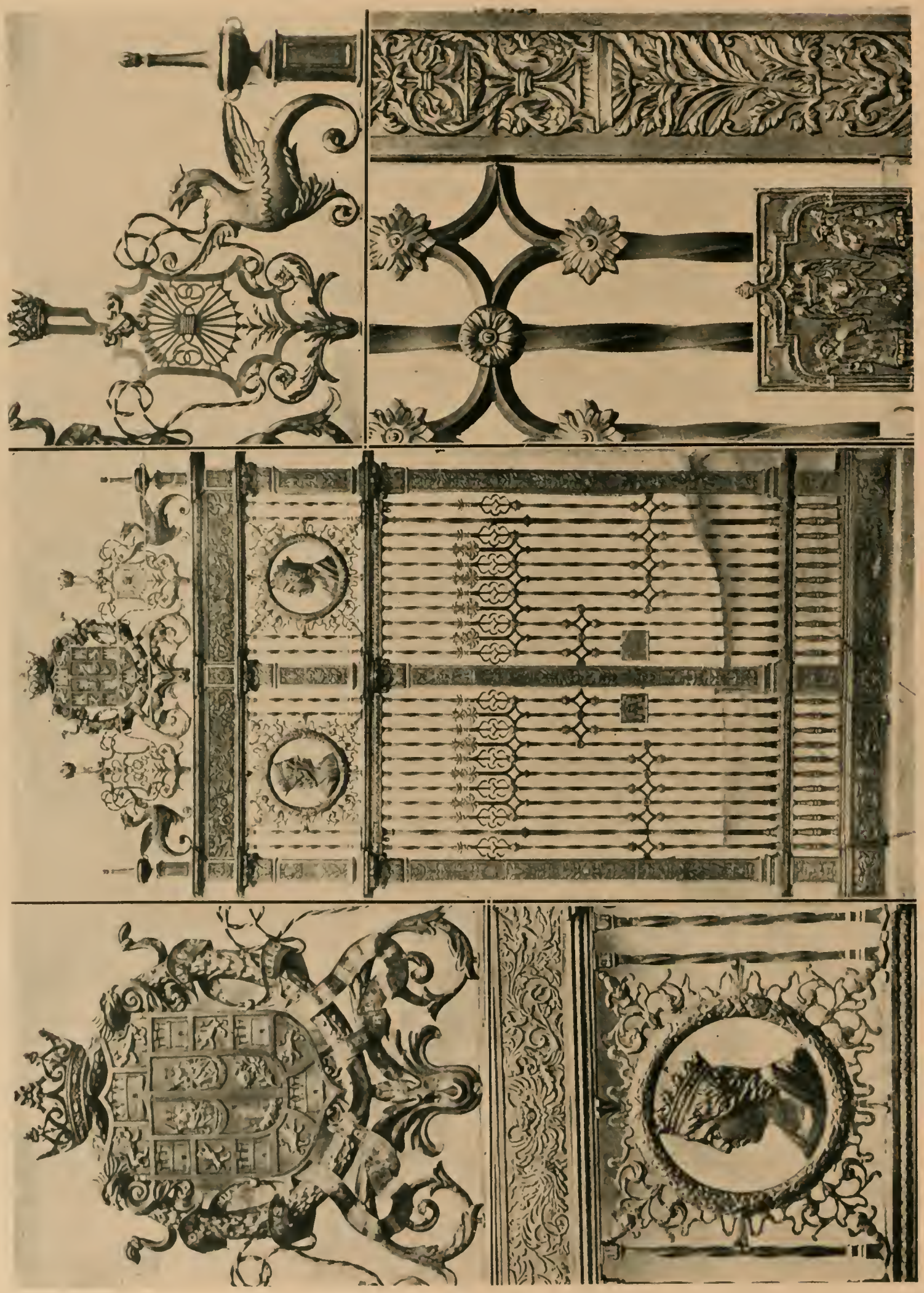
THE IRON-WORKER today can do beautiful work, and he is getting more opportunities every day to show his craftsmanship. That is certainly as it should be. Demand generally regulates supply; and the production of a fine article whets the consumer's appetite and stimulates every other producer to call upon his own powers.

And there is every reason for studying the outstanding examples of the past, for design—execution—technique—texture—environment—and so on; not for purposes of blind reproduction (although it is hard to condemn the use of something particularly lovely and appropriate, especially when it can be treated almost like a piece of, let us say, antique furniture), but in the way of education, training, inspiration.

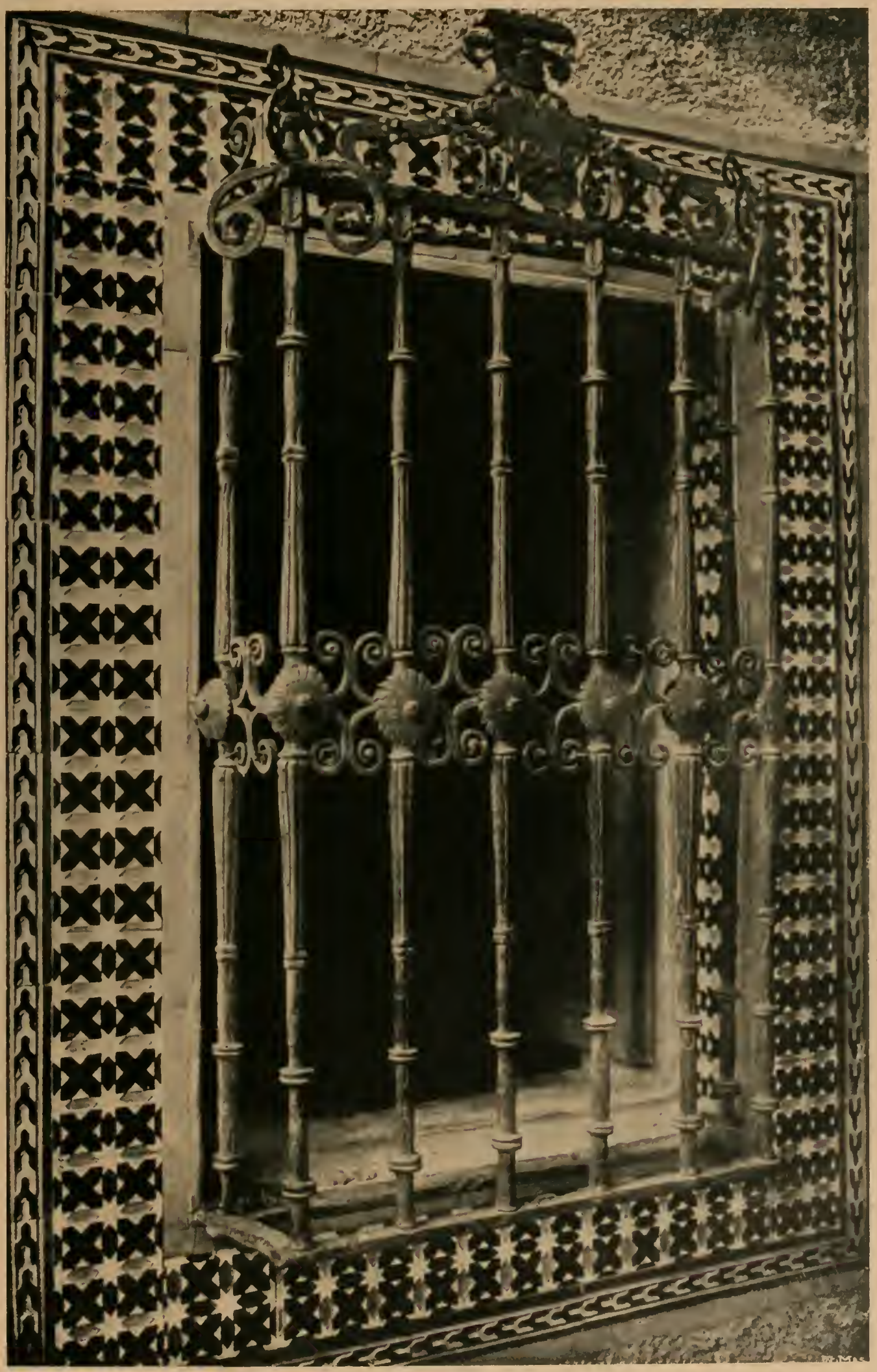
Grille in Pilate's House, Seville

Grille in Pilate's House, Seville

One feature, however, that plays an important part in the charm of these productions of bygone craftsmen is something that can hardly be duplicated now—the corrosions and irregularities which are the result of time and weather. We are pretty good at "antiquing" articles, but these effects in ironwork are so subtle that it would be a well-nigh hopeless task, and doubtless prohibitively expensive, to make a convincing reproduction. This, too, is as it should be. Let us rely upon good design, expert and sympathetic craftsmanship, increasing facility in handling wrought metal—and who knows but that some future generation will be holding up the ironwork of today for the edification of their young craftsmen.



GRILLE FROM THE AYUNTAMIENTO, GRANADA



GRILLE FROM MORENO DE MORA CASTLE, TARRAGONA

DECORATIVE NOTES [A SERIES]

STENCIL DECORATION

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·EDITORIAL·

The Creative Instinct

SKETCHES for moving-picture sets are shown in this issue, designed by Mr. William Cameron Menzies, art director for the United Artists. More examples of his work will be published later; and it will not harm any member of the architectural profession to examine these drawings.

Mr. Menzies combines an extraordinary imaginative flair with an intuitive feeling for structural reality and a nice sense of balance and composition. These are qualities which all architects desire, but few possess, to such an extent. If Mr. Menzies cared to undergo a course of technical training, he could in all probability become an extremely brilliant architect. As it is, his movie sets, exuberant as some of them are by necessity, ought to exert a strong influence upon the millions of the cinema public for beauty and distinction, toward a clearer realization of the importance of architecture as a setting for living.

* * *

A Modern Ruskin

WHEN the American Library Association needed a writer on "Architecture" for its series of Reading Courses (published under the general heading, "Reading with a Purpose") it chose a layman—Mr. Lewis Mumford. To be sure, Mr. Mumford has contributed to various architectural journals and is the author of that very interesting book, "Sticks and Stones." Yet it is somewhat startling to have the meaning, the essential spirit, of a very technical profession interpreted by one who has had neither training nor practice.

Interpret it he does, in a way that is understanding, appreciative, brilliantly stimulating. "Architecture is always having a conscious or an unconscious effect upon us—sometimes it is a blessing, sometimes a curse, sometimes a feeble, limp handshake, with scarcely life enough in it to be positively bad."

Another sticking analogy: "A building differs from a statue in that it has an inside shape, as well as an outside shape; in other words, one does not merely walk around it; one walks into it and through it, and a great part of an architect's success depends upon his skill in enclosing space. This is one of the qualities of a building that the ordinary observer reckons with too little; yet it is constantly working upon him."

Every architect really ought to secure this booklet, both for his own enjoyment and for the delectation of his occasional client.

* * *

As Others See Us

MR. J. Alfred Spender, Senior Fellow for the Walter Hines Page Foundation, editor for thirty years of the Westminster Gazette, began his address to a Los Angeles audience recently by a very spontaneous expression of his admiration for California architecture. He said, in effect, "Your California architects are leading the world in beauty and freshness of architecture; and it is remarkably well adapted to your natural conditions of landscape and climate."

Mr. Spender may not be a special authority upon architecture; but he is certainly representative of the highest type of education and culture, and may well qualify as a connoisseur of fine arts. His tribute is gratifying—encouraging—stimulating.

During the course of his remarks, Mr. Spender made a statement which contains a truth not always realized or credited by the public: "Editorial comment should be, and usually is, the expression of disinterested opinion for public welfare."

This is the ideal editorial policy, and while that ideal may not always be attained (for human sympathies and prejudices are strong, even if unconscious factors), no publication can achieve lasting success which disregards it.

* * *

IT IS with considerable pleasure that we record the award of a silver medal to Morgan, Walls and Clements, Los Angeles architects, by the Third Congress of Pan-American Architecture, at Buenos Aires, 1927. We have had occasion to illustrate work of this firm several times in the past, and more of their brilliant creations will be published soon. To them, more than any other firm, is due the remarkable development of the small shop in California from the stereotyped commonplace to the smart distinction now so pleasantly frequent.

Carleton Winslow, *Architect*
J. F. Atkinson, *General Contractor*
R. G. Blessing, *Roof Contractor*

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held on January 31, 1928. The subject at this meeting will be "City Inspection" and interested persons outside of the Chapter will be invited to attend.

NOVEMBER MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on November 29, 1927. The meeting was called to order by President Harris C. Allen at 8 o'clock.

A total of 66 members and guests were present.

MINUTES

The reading of the minutes of the previous meeting was dispensed with.

REPORTS OF STANDING COMMITTEES

Due to the nature of the meeting, there were no reports of Standing Committees.

SPECIAL COMMITTEES

Mr. E. L. Norberg reported progress for the Special Committee on Drafting Room Practice and Standards, requesting that members of the Chapter give the Committee the benefit of their advice in standardization of symbols and in drafting-room methods.

ENTERTAINMENT

The meeting was held in the Room of the Dons, where the Exhibition Committee had prepared a delightful showing of architectural drawings, water colors and pen and ink sketches. The architectural drawings were of particular interest, being the finished sketches and scale drawings of the new Grace Cathedral as prepared by the office of Lewis P. Hobart. The water-color paintings by Harris Osborn showed us that a man of exceptional talent is coming into our midst. The cleverly executed pen and ink sketches of Roger Blaine, made during his trip abroad, were the subject of much favorable comment. Mr. Austin Black, accompanied by our President, sang several times and was enthusiastically encored.

Mr. Lewis P. Hobart showed seven reels of France and Spain taken on his recent trip. This specially conducted architectural tour was greatly appreciated, and a wealth of Gothic detail was supplemented with charming bits of landscape and gardens, culminating in some really superb pictures of the Granada and the Generalife, which showed that lovely gem at its best with fountains playing in the never-to-be-forgotten garden.

Those present enjoyed the evening, and many thanks are due to those who contributed towards its success.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

WESTERN ARCHITECTURE IS PRAISED BY CEMENT ASSOCIATION OFFICIAL

A wholly new and original style of architecture, distinctively American in conception and design, is being developed on the West Coast, declares William M. Kinney, general manager of the Portland Cement Association, who is visiting California to observe the progress being made in cement and concrete work here.

"Let New York have its skyscrapers, with their gingerbread trimmings and artificial, ornate decorations," he said. "Such structures as you are building here are far more beautiful, and more in harmony with American ideals.

"The massive, simply designed concrete structures which I see everywhere in this part of the country are characterized by solid walls, clean-cut lines with wide expanses, beautiful color effects in cement or stucco exteriors, and frank, utilitarian treatment of the structure as a whole.

"These buildings are a rare compliment to the originality and artistic ability of Western architects, who are developing a sincere American architecture instead of copying the style of some long-dead era which is hardly applicable to our present habits, thoughts and mode of living.

"The monolithic concrete structure is popular here, I believe, because it is expressive of American ideals of frankness and simplicity. These buildings rely for their beauty on character of design, not on gaudy exterior ornamentation. They are massive, permanent, beautiful. No other type is as effective in resisting fire, earthquake or tornado; yet they combine with their utilitarian qualities an imposing beauty which no other type of structure can equal.

"It is a compliment to Western initiative that your architecture is so far advanced. I look to see the day when the style you have made popular will become the American Ideal."

* * *

WE SECOND THE MOTION

The New York chapter of the Institute intends, as a part of its new program of education, to attempt to persuade the practicing architects to see to it that every man in their offices visits the shops of different crafts at least every month, so that he may see how things are done. For here is one of the serious defects in the training of the architect—he does not know how things are made. We are all of us too much the office man.

* * *

Mr. Albert J. Evers, secretary, Northern California Chapter, A. I. A., announces that the following architects have been admitted to membership in the Chapter: Mr. Geo. R. Klinkhardt, 44 Eucalyptis road, Berkeley; Mr. Earl J. Osborne, 503 Market street, San Francisco.

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Vice-President	HARRY LANGLEY	*Treasurer*	ED. COUNTER
Directors:	C. J. SLY	IRA H. SPRINGER	THEO. G. RUEGG

THE semiannual meeting of the Club was held on Wednesday evening, January 4th, and the following officers were elected: Lawrence F. Keyser, President; Harry Langley, Vice-President; Russell B. Coleman, Secretary, and Theo. G. Ruegg, Director. These men have all served the Club in many and various capacities in the past. Russell Coleman, in fact, being re-elected to the office of Secretary on the strength of his achievement during the last year. It is certain that the affairs of the Club will be conducted by an efficient corps of workers and much can be expected.

The retiring President, Mr. Howard E. Burnett, was presented with an emblem in the form of a beautiful watch charm as a token of esteem. In response to its presentation by Al Williams, Mr. Burnett briefly reviewed the year's activities of the Club, dismissed the committees that had carried on the various activities under his direction and particularly praised the work of the Committee on Education, headed by Robert Hordin, and the Entertainment Committee, of which Ira Springer was chairman.

The installation of new officers was carried out with much pomp and ceremony. Messrs. Springer and Raynaud performed their duties with spice and pep, cleverly worded witty pledges were sworn to by each of the officers in turn and some interesting things will happen when they are all carried out.

Speeches were called for and President Keyser responded with a brief resume of the needs of the Club and an outline of the work he hopes to accomplish. The keynote of his address was cooperation, and whole-hearted cooperation will certainly assure a successful administration.

Each of the successful candidates was then given an opportunity to brush up his platform and spike down his planks.

Besides President Burnett the only real retiring member of the past regime is faithful "Art" Janssen. He has made a splendid record as a director and the result of his latest achievement will be seen when the new sign at the Club entrance is unveiled.

The following classes are being conducted under supervision of the S. F. A. C.:

Architectural Design—System of the Beaux Arts Institute of Design followed and programs issued regularly. E. E. Weihe and Edw. L. Frick, patrons.

The Classic Orders—James M. Magee, instructor.

Structural Engineering—C. L. Sly, instructor.

Water Color Rendering—M. De Gastyne, instructor.

Details of Construction—Al Williams, instructor.

* * *

Synopsis of the San Francisco Architectural Club's cruise to Santa Cruz as guests of the Santa Cruz Portland Cement Company:

On December 9th and 10th a large contingent of Club members migrated to Santa Cruz as guests of the Santa Cruz Portland Cement Company.

Taken in charge by representatives of the company at the S. P. station at 4 p.m. on Friday, they were royally entertained, sumptuously fed and efficiently instructed in the materials and processes of manufacture of Portland cement and again safely returned to the point of departure Saturday evening at 8 p.m. All who availed themselves of this opportunity to see a cement plant in full operation maintain that those who stayed at home missed a great lesson and incidentally a fine treat.

The highlights of the trip follow:

General introduction and appropriate greeting at the Casa Del Rey, then an excellent dinner, cigars and back to room 26. An address by Mr. George R. Gay, manager of the Portland Cement Company, in which he welcomed the Club and outlined the purpose of the excursion to the plant.

A view of the town in a downpour—15 per car—and then to bed.

Saturday morning—breakfast and a bus ride to the plant, where the mystery of cement making was unfolded and the meaning of "calcareous argillaceous compound burned to incipient fusion and finely pulverized" was visually demonstrated.

A tour of crushers, kilns, grinders and mills was followed by a short talk by the company's chief chemist, Mr. Rice, on the method of keeping record of the raw mix for lime content. Then came the poidometer and vibrator, klinker mills and klinker dump and last but not least interesting, sacking and shipment to jobs.

The afternoon was spent in the dark, e.g., in the mine which is worked by the "Glory Hole" system. Carbide lamps sputtered and flared, but what an appetite was developed, in the bowels of old mother earth, for that most delicious spread that was prepared at the mine camp.

All who had the good fortune to participate in this trip are most enthusiastic in their praise of its educational value and express their sincerest thanks to the Santa Cruz Portland Cement Company, who were such splendid hosts.

* * *

Ashley & Evers, architects, announce that they have formed a partnership with Jesse E. Hayes, consulting engineer, and the firm name has been changed to Ashley, Evers & Hayes. They will retain their present offices at 525 Market street, San Francisco.

* * *

The following were granted certificates to practice architecture in the State of California, at the last meeting of the State Board: Edmond H. Denke, 1317 Hyde street, San Francisco; Wm. J. Helm, 33 Marne avenue, San Francisco; B. J. S. Cahill, Webster Block, Oakland.

* * *

POSITION WANTED: Architectural Draftsman—able to handle design and complete detailing of all types of commercial buildings. Seven years' experience; two in Europe. Address Box A, Pacific Coast Architect.

* * *

Mr. Raymond W. Jeans, A. I. A., announces the opening of an office at West Coast Life Building, 605 Market street, San Francisco.

THE INSPECTOR

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VOLUME FOUR [SERIAL ISSUE OF THE INSPECTOR] NUMBER ONE

BIG CITIES BEGIN BUILDING CODE WORK

[BY MARK C. COHN]

Expert Consultant on Housing and Building Regulations

[This is the thirty-first of a series of articles on building codes]

JUDGING by present activities, it is evident that during 1928 revision of building code practice will be effected in a number of cities on the Pacific Coast. The big cities are leading these activities and plan to write building codes locally. This attitude shows a bit of provincialism, but undoubtedly it also evidences wisdom. Each city has to meet problems peculiar to the community. On the other hand, of course, there are certain standardized practices which should and must of necessity be adopted by the different cities in a like manner. These standardized practices, however, are often referred to by the uninitiated as being numerous, while the fact is that in a comparative sense they are few, because local conditions to be considered are more numerous even though in some cases less important.

Some of the relatively less important factors of a building code ordinarily apply to a greater number of jobs, and, therefore, on the whole, they assume proportions of equal if not actually greater importance than those which are generally recognized as major practices.

It long has been foreseen that the larger cities on this coast would eventually take up the task of writing new building ordinances; it is generally conceded there is room for improvement.

San Francisco plans to have a new building law. This announcement closely followed the announcement in Los Angeles of that city's program to rewrite all municipal building regulation as outlined in an exclusive article in this series last month. San Francisco would require competent inspection service employed by owners in addition to municipal inspection.

Seattle, too, might be expected to join soon the list of larger cities that will take up writing their building codes locally, judging by published report attributed to the building superintendent of that city, who is quoted as having said it would be futile for the larger cities to adopt in toto any sort of code not written under local supervision. The assumption here is that Seattle will take the best from available building data and modify it to fit in with a code suitable for that community.

Oakland is reported to have long been considering the adoption of new building regulations and an announcement from that city may be expected in the near future.

San Diego, next to Los Angeles, has proposed the largest number of new ordinances during the past year, some of which have been passed, designed to meet problems arising in that growing municipality. San Diego is now working on a comprehensive code to regulate roof coverings of every description, and possibly will provide for the licensing of roofing contractors. It recently adopted ordinances for lathing, plastering, stucco, and to license building contractors and plasterers. Another ordinance would require that plans be made by licensed architects and the work executed under supervision of the architect.

Sacramento long weathered through without a building code, and a few months ago put into effect by reference its first set of standards for the regulation of building. Recent reports from the capital city are to the effect amendments are being considered to meet local situations.

In all of the larger cities mentioned the forms of code in all probability will be different, perhaps too much so in features that easily could be made to follow accepted standards. That is a problem, however, which apparently the building industry is not sufficiently organized to cope with in an intelligent manner on a coastwide basis. Consequently, it looks as though it is too much to hope for to get even as much uniformity as would seem possible at this time. But there may be some consolation in the fact that better building codes are in the making, even though they may differ in some respects in the several cities. Eventually, perhaps, a more solidified and better organized building industry will bring about further improvements. It must be admitted by all who have followed the progress of the building industry and the various efforts made to bring about better and more standardized building practice, that sincere effort given the subject has produced results and tangible progress has been made. There is promise of further progress. And the auspicious beginning made in 1928 may show the way to get the best results. It is not too early to begin thinking of what the next California Legislature might do with State building acts, but that will be covered in a forthcoming article.

* * *

L. A. COUNCIL FAVORS ENGINEERS' LAW

The Board of Mechanical Engineers will continue to function as a city department separate from the Board of Building and Safety Commissioners, according to action of the Los Angeles City Council, which refused approval to an ordinance designed to abolish the former board and transfer its duties and functions to the last mentioned board.

Divergent opinion on the subject has been a source of much heated and conflicting discussion over a period of several months, and charges of political maneuvering have been injected into the controversy. It is even rumored the question of jurisdiction will precipitate further disagreement, on the theory the city charter may be interpreted to divide authority between the two boards over enforcement of laws regulating mechanical equipment in buildings. Jurisdiction over elevators and boilers, however, would lie with the Board of Mechanical Engineers by the recent action of the City Council.

THE INSPECTOR

TILE ROOFING CODE ADOPTED

No more insecurely laid tile roof covering, is the gist of a ruling being considered for adoption in Los Angeles by the Municipal Board of Building and Safety Commissioners in the form of regulatory specification for laying tile roofs. It is a good rule, too, in more than one way. First, it would insure safe construction, especially in case of earth or other vibratory disturbance. Secondly, it would eliminate that type of insecure cheap roof construction resorted to by irresponsible contractors.

Following the initiative taken by municipal officials, a committee of manufacturers of tile products and responsible contractors developed the specification.

With amendments determined by Los Angeles officials the specification is as follows:

Tile of any description used for roof covering shall not absorb more than fifteen (15%) per cent of the dry weight of tile weighed immediately after immersed in water for forty-eight (48) hours.

All tiles classified as one-piece tile shall be securely nailed and/or wired to supporting roof construction. Two-piece tile classified as top or cover-tiles and trough or under-tiles shall be applied as follows: On roofs not exceeding one-third (1/3) pitch all such cover or top tiles shall be securely nailed and/or wired to supporting roof construction, and all tiles including trough or under-tiles in first lower course at eaves and at all hips and ridges shall be securely nailed and or wired to supporting roof construction. All other trough or under-tiles shall be nailed or wired to the supporting roof construction or shall be securely interlocked and held in place to prevent displacement in a manner that each such trough or under-tile shall have its lower end abut the upper end of cover or top tile immediately below. On roofs exceeding one-third (1/3) pitch each cover or top tile and each trough or under-tile and/or separate pieces thereof shall be securely nailed and/or wired to the supporting roof construction.

Any type of one-piece hook-tile made integrally with lug or lugs at one end thereof may be used on roofs as hereinafter prescribed, provided the lug or lugs on such tile are at least five-eighths (5/8) inch thick of the same material, project at least three-quarters (3/4) inch below the bottom flat surface of tile and the lug or lugs approximate and extend across fifty (50) per cent the width of tile. Such hook-tile may be applied on roofs not exceeding a two-thirds (2/3) pitch as follows: All such tiles at hips, ridges and gables shall be securely nailed and/or wired to supporting members. Elsewhere on such roofs all such tiles shall be securely nailed and/or wired to the supporting roof construction or effectively hung or hooked with projecting lug or lugs over substantial wooden or metal strips not less than one by two (1" x 2") inches. Each such wooden or metal strip shall be securely attached or nailed at least every twenty-four (24) inches to the supporting roof construction. On roofs exceeding two-thirds (2/3) pitch each such hook-tile shall be securely nailed and/or wired to supporting roof construction; provided, however, that on roofs not exceeding a one-third (1/3) pitch there may be used an approved type of one-piece hook-tile with lug or lugs approximating one-third the width of tile, or an approved type of combination hook and interlocking tile laid so as to overlap and effectively interlock with tile next immediately below thereof.

Tiles of any description shall be laid to effectively shed water and overlap the tile next immediately below at least three (3) inches; except that approved tile which effectively interlocks with tile next immediately below may be laid to overlap not less than two (2) inches.

Tiles of every description and/or separate pieces thereof required to be attached to supporting roof construction shall be securely nailed with copper nails or wired with copper wire of not less than No. 14 B. & S. gauge, and when wired and nailed copper nails shall be used; except that, on roofs not exceeding one-third (1/3) pitch, when tile are nailed only, galvanized wire nails may be used. All nails shall penetrate the supporting roof construction at least three-fourths (3/4) of an inch after passing through tile or other effective fastening device. The requirements prescribed in this section relating to wiring and/or nailing of tile shall not be deemed to apply to flat surfaced tiles laid flush used to ornament and face concrete roof slabs or other masonry roof backing provided such tiles are firmly imbedded in the concrete or other masonry backing with cement mortar or otherwise attached in an approved manner that will prevent displacement.

* * *

Coronado says its buildings may go 250 feet skyward but no higher, according to an ordinance adopted recently by the board of trustees. Coronado should be complimented on its optimism.

WHAT PRICE FLIMSY STUCCO

"Time will tell" is an old maxim, and in the case of unregulated, flimsy and cheaply built structures, the test of time soon reveals the defects. An average of 50 building permits are issued in Los Angeles monthly, it is reported, for replastering exterior stucco jobs. Until a new ordinance was enacted in that city about six months ago to regulate lathing, plastering and stucco, this class of work was done in an inordinately cheap catch-as-catch-can manner.

Responsible contractors, of course, have done good plastering, especially when executing work under supervision of reputable architects, with the result there are outstanding examples of jobs well done, a credit to art and craftsmanship, which will endure. But it is obvious that far too many plastering and stucco jobs were of the other kind. It is these jobs that are now being done over; not because any law requires they be reconstructed, but because poor workmanship, cheap materials, and even good materials misused and incorrectly applied, have revealed defects that owners cannot ignore.

A few heavy rains, stiff winds, hot sunshiny days and even moderate changes of temperature form a combination of elemental forces that must be taken into account, but which are often ignored in balmy weather by fly-by-night builders.

The Los Angeles lesson should serve to show that when applied to exterior stucco the word "cheap" means just what one standard dictionary says: "Being of comparatively little value; hence, poor; mean." Los Angeles is entitled to congratulations for enacting a new stucco and plaster ordinance. Requisite enforcement should follow vigilantly.

* * *

S. F. TO REVAMP BUILDING LAW

Closely following announcement that Los Angeles had begun writing an entirely new building code, a San Francisco committee working with the Board of Works has been chosen by the architectural, engineering and building fraternities to revamp the San Francisco building law and related municipal activities. This committee, it is reported, will first give thought to a reorganization plan for building inspection and follow up this activity with recommendation for changes in the building law in order to modernize that legal instrument.

Frederick H. Meyer, well-known San Francisco architect, was appointed to the committee to represent the local chapter of the American Institute of Architects. A. H. Wilhelm, building contractor, was chosen by the Builders' Exchange, and Walter L. Huber, practicing consulting engineer, the third member of the committee, was selected on the recommendation of the engineers.

* * *

SPRAY PAINT RULES OPPOSED

Industrial safety orders tentatively recommended by the California State Industrial Accident Commission ran into a snag at recent meetings held in San Francisco and Los Angeles when strenuous objections developed from large manufacturing groups, painting contractors, oil companies, motion picture companies and others interested in the use of paint spraying devices. The State Industrial Accident Commission is reported to be giving consideration to the arguments and suggestions of the opponents. Representatives of labor unions urged the need of safety rules for the use of spray gun machines.

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THE HOME BEAUTIFUL EXHIBIT

The building, which will cost approximately $100,000, will be four stories in height with an eight-story tower with steel frame. The two lower floors and mezzanine floor are leased by Roy Seldon Price, architect and owner of the building, to the Architects' Building Exhibit Association, which will operate the Home Beautiful Exhibit.

The permanent exhibit will display attractively those materials and appliances which are used in building and furnishing fine homes. It will be open to the public each day, including Sundays, and two evenings each week. Those who are building or planning to build will thus have an opportunity to inspect and compare the various materials and appliances used in home building.

Next to the exhibit building, fronting Sunset boulevard, will be ample parking space and an open-air display of landscape gardening, garden furniture, exterior wall and roofing materials all attractively arranged in a Spanish garden.

BRICK EXCHANGE LAUNCHED

To promote the use of common brick and educate the public regarding the economic value of using brick for all types of building from the modest home to the most ornate skyscraper are reported to be some major objectives which prompted the formation of the Brick Exchange in Los Angeles, headquartered in suite 634, Chamber of Commerce Building. Nearly all brick companies in Los Angeles and surrounding cities are charter members. It is asserted the Brick Exchange will function as a nonprofit, cooperative and educational organization; conduct extensive research work and publicly put at the disposal of all concerned, particularly architects, engineers and builders, informative data of irrefutable character.

* * *

NEW SEWER REGULATIONS IN L. A.

Vitrified clay pipe for house sewer connections laid in private premises may be joined together with either satisfactory approved asphaltic compounds or cement-mortar, according to rules put in force by the Board of Building and Safety Commissioners in Los Angeles, after its divisions of plumbing and building had witnessed scientific laboratory and practical working tests of the materials under high pressure. In some cases, it is reported, the pressure applied to vitrified clay pipe with asphaltic jointing compounds exceeded 100 pounds, which is conceded to be from 20 to 25 times greater than is ordinarily necessary for house sewer lines.

* * *

WE'RE SORRY

A regrettable error was made in the December number, in the advertisement of A. J. Bayer Co., Ornamental Iron and Bronze. The caption under the cut in this advertisement should have read: "Entrance Hunter-Dulin Building, San Francisco, Calif., Shultze & Weaver, Architects; Lindgren & Swinerton, Inc., Builders." We apologize to the A. J. Bayer Co., to the architects, the builders, and to our readers. This advertisement is correctly printed in this number.

REVIEWSTAND SAFETY CODE

Safety in the building of reviewing stands in and out of doors is the aim of an amended ordinance adopted in Los Angeles. Here is a good ordinance to follow. It goes into the subject at length. Collapse of a grandstand in Pasadena two years ago revealed the need and the wisdom of insuring safety under public supervision for such structures.

* * *

Mr. H. S. Myers, architect, with offices at 36 Upland Road, Keburn, Wellington, New Zealand, is anxious to receive literature and catalogs of American manufacturers of building materials and equipment.

Beach House, Solano Beach, for Douglas Fairbanks and Mary Pickford. Designed by William Cameron Menzies

The WALLMARK of Quality

1927 Saw the *Triumph* of Hockaday

THE TIDE is turning. Instead of asking, "What does it cost a gallon?" buyers of paint are realizing that paint that is cheap in the can is expensive on the wall.

Hockaday brings-down up-keep. It spreads farther, prevents suction and air checking—and can be washed repeatedly.

Architects, apartments, hotels and industrial plants are standardizing on Hockaday. As a result, 1927 records a substantial increase in business; convincing testimony to Hockaday's proved economy.

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INSTITUTE AND CLUB MEETINGS

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

At a recent election the Southern California Chapter, A. I. A., named the following new officers for the year 1928: President, Pierpont Davis; Vice-President, Edgar H. Cline; Secretary, A. S. Nybecker, Jr.; Treasurer, Fisk Haskell. William Richards was elected director for three years.

Seven delegates and seven alternates have also been named for the National Convention of the A. I. A. to be held in May, 1928. The names are as follows: Delegates, A. M. Edelman, Reginald D. Johnson, W. L. Risely, Sumner M. Spaulding, Fitch H. Haskell, David J. Witmer and William Richards. Alternates, Stiles O. Clements, H. Roy Kelley, Alfred W. Rea, Eugene Weston, Jr., George Washington Smith, Donald D. McMurray and C. M. Winslow.

At the same meeting A. C. Weatherhead, head of the Architectural Department of the University of Southern California, introduced Mr. Cogswell, who spoke on "Artland," which is an educational movement now on foot in Southern California to foster an appreciation of the several forms of art and their interrelation not only among the general public but among those professional and practicing members of those several phases of artistic expression as well.

A second speaker was Ken Nakazawa, lecturer and writer on Oriental arts, who spoke on the art and architecture of China and Japan. His talk, which was most interesting, was illustrated with lantern slides.

Harris Allen, President of the San Francisco Chapter, A. I. A., who was present at this meeting of the southern body, spoke briefly of the vital part that the latter organization has played in institute work and affairs generally, and commented upon the inspiration that its members have provided for other A. I. A. chapters in California and throughout the West.

* * *

WASHINGTON STATE CHAPTER, A. I. A.

The regular monthly meeting of the Chapter was held at the College Club, Seattle, Thursday evening, December 1, preceded by the usual dinner at 6:30 p. m.

During the dinner there was an informal discussion of the proposed city water tower at Woodland Park, which gradually faded into a discussion of modern art in general and of the exhibition at the Seattle Fine Arts Society Gallery in particular. There seemed to be some doubt as to the inward meaning of one of the pictures, "Gold Fish in a Bowl," with the feeling that the artist either had some mystic message or was gently "spoofing" the public. No one seemed to know just what were the elements of beauty in some of the pictures, but it was pointed out that many had found them of genuine interest and merit and the conclusion was that like the proverbial taste for olives, it could be cultivated.

After the dinner, the business meeting was called to order by the President, with the statement that, as this was the last business meeting of his administration, it would be entirely informal, a familiar gathering together to finish up the year.

The minutes of the three preceding meetings were read and approved. Mr. Albertson, the chairman of the committee authorized at the last meeting for the purpose of securing a general committee to further City Planning activities in the city, reported a list of organizations from which the members of the general committee were being chosen, and outlined, in a general way, its proposed organization and purpose. Mr. Albertson also reported for the Nominating Committee the following nominations for officers for the year 1928 to be voted on at the annual meeting. The names are as follows: For President, Sherwood D. Ford; First Vice-President, F. A. Naramore; Second Vice-President, Herbert A. Bell; Third Vice-President, G. Albin Pehrson; Secretary, J. Lister Holmes; Treasurer, A. M. Allen; Executive Committee, three years, Clyde Grainger.

The President made a brief announcement regarding the annual meeting and the Inter-Scholastic Conference, these to be held at the Olympic Hotel, Friday and Saturday, January 13 and 14.

A request from Mr. Morse, the city engineer in Seattle, was presented, asking for architectural assistance in housing the water tank at Woodland Park. This was turned over to the Committee on Civic Design and it was reported that Mr. Myers, the chairman of this committee, had obtained the necessary data and preliminary work had already been started.

Mr. Jones, reporting as chairman of the Exhibition Committee, stated that the exhibition, after being held in Seattle, was transferred to Tacoma, and from there to Portland, and that the Eastern work in the exhibition had finally been sent to Eugene, Oregon. This appeared to suggest an exhibition circuit, which might be worked out for the Northwest, helping to keep the work of architects before the public.

The proposed amendment to the Chapter By-laws, defining more clearly the method of nominating delegates to the national convention, and defining their duties, was passed.

At the conclusion of this necessary business, the discussion which followed finally drifted around to publicity. It was decided, after some discussion, that the Chapter hold a special meeting in the near future, to hear and discuss a proposition which had been presented to the Executive Committee by Mr. Lloyd Spencer.

Mr. Naramore, a member of the Institute Committee on Practice, next spoke briefly on the work of the committee, quoting from letters he had received from its chairman. There was also an informal discussion on the registration of available draftsmen, and also on the establishment of an atelier of architecture and the arts and crafts. The President stated that work similar to that which would be undertaken by such an atelier was being arranged for as a part of the Extension Course of the University.

* * *

LOS ANGELES ARCHITECTURAL CLUB

Owing to the rush of the Christmas and holiday season, it was decided to omit club meetings for December. Though formal sessions were thus briefly suspended, the plans for the Beaux Arts Ball, previously announced in these pages, are going forward rapidly. The night of February 3d has been named as the date for the affair. Venetian Carnival scenes will supply the atmosphere and spirit of the gathering, and settings for the event are now being constructed and assembled.

Model, Green Opthalmic Institute, San Francisco, California. Weeks and Day, Architects

BRONZE ELEVATOR DOORS

Left—Bronze Elevator Doors, Pacific Southwest Building, Fresno, Calif. R. F. Felchlin Co., Architects.

Right—Bronze Elevator Doors, Berkeley Chamber of Commerce. Wm. H. Ratcliffe, Architect.

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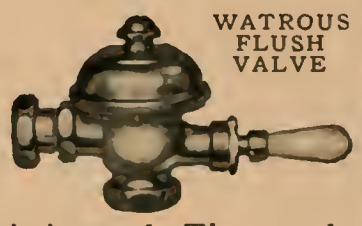
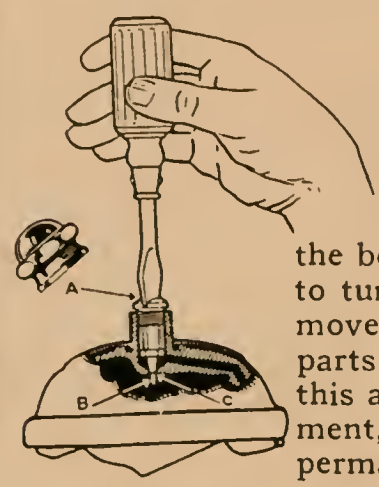


THE Watrous flush valve is the only design that makes proper provision for adapting the quantity of water consumed to the needs of *any bowl with which it is used.* The result is maximum flushing efficiency and economy in water consumption.



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The feature just described—control of the quantity of water supplied to the bowl—should not be confused with regulation for varying degrees of pressure. *The Watrous Valve requires no regulation,* from highest pressure down to approximately 5 lbs.

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The following are members of Hawaii Chapter of the American Institute of Architects, all of Honolulu, Hawaii: Herbert Cohen, 323 Damon Building; Louis E. Davis, Boston Building; Dickey & Wood, Damon Building; Emory & Webb, Jas. Campbell Building; Ralph A. Fishbourne, Hawaiian Electric Building; Wm. C. Furer, 507 Hawaiian Trust Building; Afong W. Heen, 416 Hawaiian Trust Building; Wm. Mark Potter, 507 Hawaiian Trust Building; Capt. Jas. D. MacMullen, U.S.A., Fort deRussy.

* * *

The Los Angeles Chapter of the American Association of Engineers announces an annual New Year's meeting and ladies' night to be held Thursday, January 26, at 6:30 p.m., at the Artland Club, 811 West Seventh street, Los Angeles. Those wishing to attend should notify the Secretary at room 1215, 408 South Spring street, Los Angeles.

* * *

Architects Clarence Cullimore and Edwin J. Symmes announce the opening of offices in the Haberfeldt Building, Bakersfield, California. Mr. Symmes was formerly located in the Shreve Building, San Francisco.

* * *

Mr. Wm. Clement Ambrose, architect, announces the opening of an office for the practice of architecture at room 902, West Coast Life Building, 605 Market street, San Francisco.

* * *

Architect Wm. J. Stickney, who formerly practiced architecture in Pueblo, Colorado, is now located at 5051 Van Nuys boulevard, Van Nuys, California.

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Rudolph Maier, *Architect*

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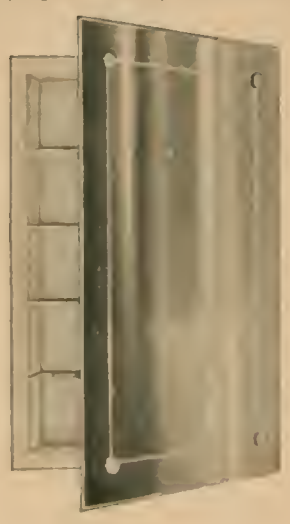

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INVESTMENTS		
United States Securities	$12,415,093.05	
Other Bonds & Securities	19,178,755.67	31,593,848.72
LOANS		
Loans and Discounts .	$71,811,965.11	
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DEPOSITS		
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Savings	37,050,254.00	$129,948,456.41
Foreign and Domestic Credits and Acceptances		5,945,676.97
Bank Acceptances Sold with Our Endorsement		772,462.33
Reserved for Taxes		334,943.50
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F. I. RAYMOND, Cashier of Wells Fargo Bank & Union Trust Co., being duly sworn, says he has a personal knowledge of the matters contained in the foregoing report of condition and that every allegation, statement, matter and thing therein contained, is true to the best of his knowledge and belief.

F. I. RAYMOND, Cashier.

Subscribed and sworn to before me this 4th day of January, 1928. O. A. Eggers, Notary Public in and for the City and County of San Francisco.

CORRECT—Attest: Sidney M. Ehrman, F. W. VanSicklen, Henry Rosenfeld.

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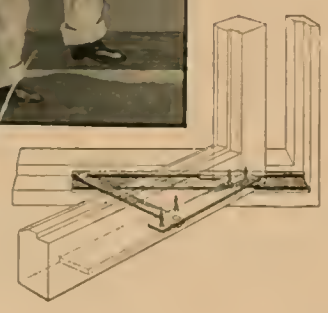

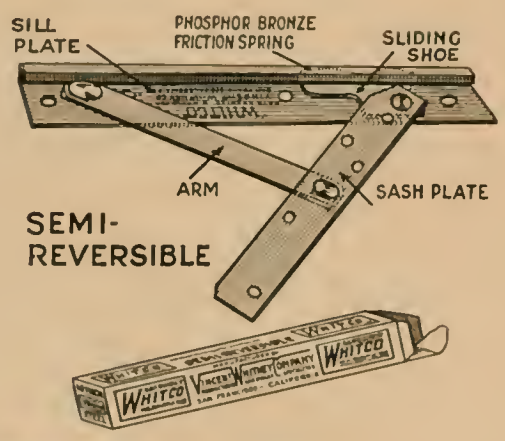

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LOS ANGELES ESTABLISHED 1901

NEW BUILDINGS FOR LOS ANGELES

Architects Balch Brothers, with offices in the Film Exchange Building, Los Angeles, are completing working drawings for a two and three story class A theater building to be erected in San Bernardino for the West Coast Theaters, Inc. The theater will have a seating capacity of 1600 persons and cost about $300,000.

* * *

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned to prepare plans for a 13-story class A apartment hotel building to be erected on Hollywood boulevard west of La Brea avenue, Los Angeles. The cost will be approximately $1,000,000.

* * *

Architect W. Douglas Lee of Los Angeles is preparing working drawings for an 8-story class A hospital building to be erected on the corner of Alvarado street between Temple and Bellevue avenue, Los Angeles. The hospital will have accommodations for 230 beds and will cost $450,000. Mr. Lee will also supervise the construction.

* * *

Contract for the new factory building to be erected in Los Angeles for the Firestone Tire and Rubber Company has been awarded to J. V. McNeil Co., 5860 Avalon boulevard, Los Angeles. The building was designed by Architects Curlett and Beelman and will cost $700,000.

* * *

Architects Walker and Eisen are preparing plans for a 2-story class A bank and office building to be erected in Beverly Hills for the California Bank. It will cost $225,000.

* * *

Architect Myron Hunt, 1107 Hibernian Building, Los Angeles, is preparing plans for a 1-story Spanish-type concrete hospital building, to be erected in Redlands, California, for the Redlands Community Hospital Association. Mr. Hunt, together with H. C. Chambers, architect, and W. P. Shepherd, engineer, have been commissioned to prepare plans for a group of buildings to include six cottages, administration building, shops and agricultural building on a tract of land near Chalk Hill in San Fernando Valley for the Protestant Welfare Association. The buildings will cost about $250,000.

* * *

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, has been commissioned by Lydia Jean Morehouse to prepare plans for a 13-story class A hotel building to be erected on northeast corner of Seventh and Berendo streets, Los Angeles. The building will have 250 rooms and cost approximately $650,000.

* * *

Architects Willis Polk & Co. of San Francisco are completing working drawings for the new concrete and frame yacht club building to be erected at the foot of Broderick street, San Francisco, for the St. Francis Yacht Club. The structural plans are being made by T. Ronneberg, engineer.

* * *

The office of Wm. H. Weeks, architect, has been moved to room 1429, Hunter-Dulin Building, San Francisco.

NEW SAN FRANCISCO SCHOOLS

The Board of Public Works of the city and county of San Francisco have recently commissioned the following architects to prepare plans for new school buildings:

Architects Miller and Pflueger, 580 Market street, San Francisco, will prepare plans for the class C junior high school building to be erected on Arguello boulevard near Geary street. Cost, $400,000.

Architect A. Appleton, 68 Post street, will prepare plans for a second unit to the south side high school group. This building will cost $250,000.

Architect G. Albert Lansburgh, 140 Montgomery street, San Francisco, is preparing plans for a 2-story addition to the Polytechnic High School to cost $125,000.

Architect Dodge A. Reidy has been commissioned by the city and county of San Francisco to prepare plans for a 1-story frame elementary school building to be known as the Balboa Elementary School. The building will contain twelve class rooms and cost $100,000.

Architect Joseph Rankin, 57 Post street, will prepare plans for an addition to the Edward Robeson Taylor School to cost $75,000.

Architects Reid Bros., 105 Montgomery street, San Francisco, are preparing plans for the Marina Elementary School to be erected on the corner of Divisadero and North Point streets and to cost $100,000.

* * *

The Income Properties Co. of California, 436 Fourteenth street, Oakland, have commissioned Architects Weeks and Day, Financial Center Building, San Francisco, to prepare plans for a class A theater to be erected on the south side of Seventeenth street between Telegraph and San Pablo avenue, Oakland. The theater will have a seating capacity of 1300 and will cost approximately $1,000,000.

* * *

Architect Henry H. Meyers, Kohl Building, San Francisco, has completed plans and figures will be taken shortly for the 3-story and basement class B reinforced concrete loft building to be erected on the southwest corner of Castro and Ninth streets, Oakland, for the Langley and Michaels Drug Company. The building will occupy a ground area of 100 x 175 and will cost $150,000.

* * *

The trustees of the M. H. deYoung Memorial Museum of San Francisco have decided to tear down the old Egyptian Art Palace that adjoins the deYoung Memorial Museum, and to erect a new unit on this site. Architect Frederick H. Meyer has been commissioned to prepare the plans.

* * *

Architect F. Eugene Barton, Crocker Bank Building, San Francisco, has prepared plans for four English and Italian type dwellings to be erected in San Francisco by W. R. Voorhees, Inc. Each house will cost about $25,000.

* * *

The J. C. Carly Co., 823 "J" street, Sacramento, has purchased property on South Curtis, Oak Hill, Sacramento, and will erect ten new homes to cost $94,000. Plans will be prepared by their own draughting department.

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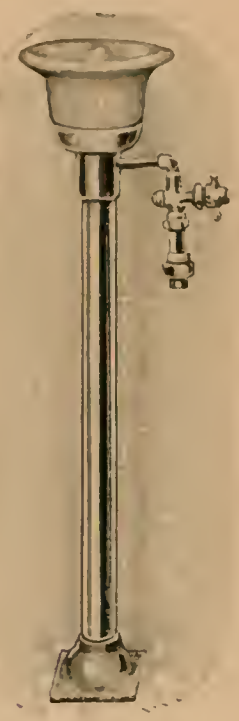

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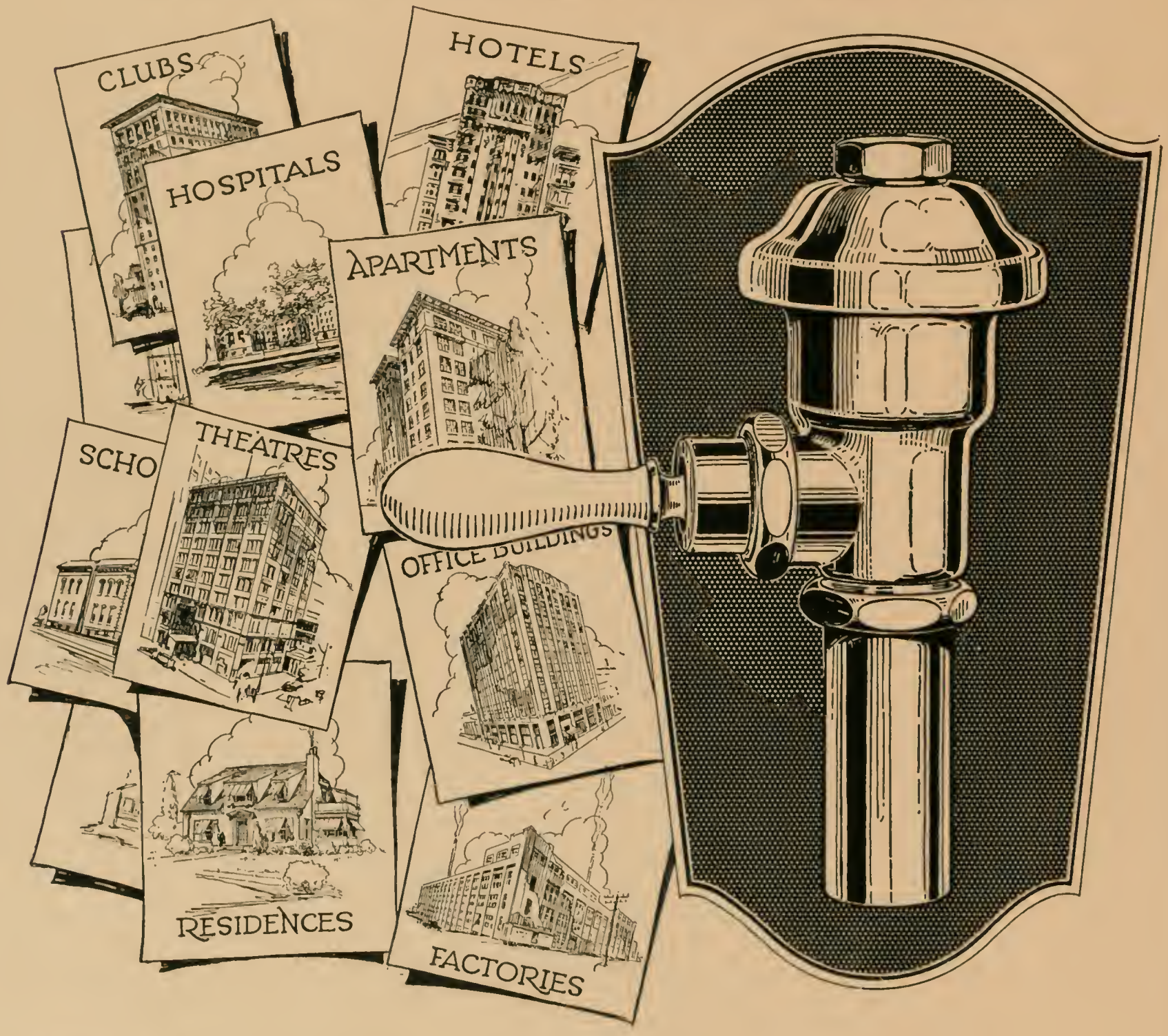

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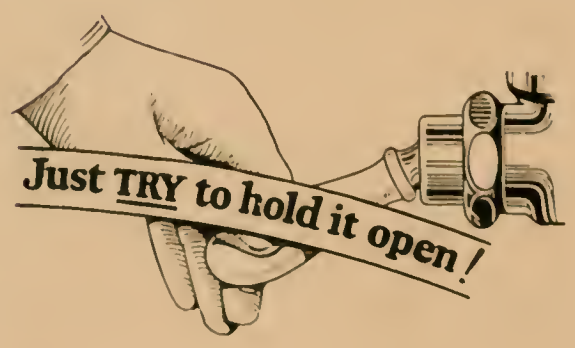

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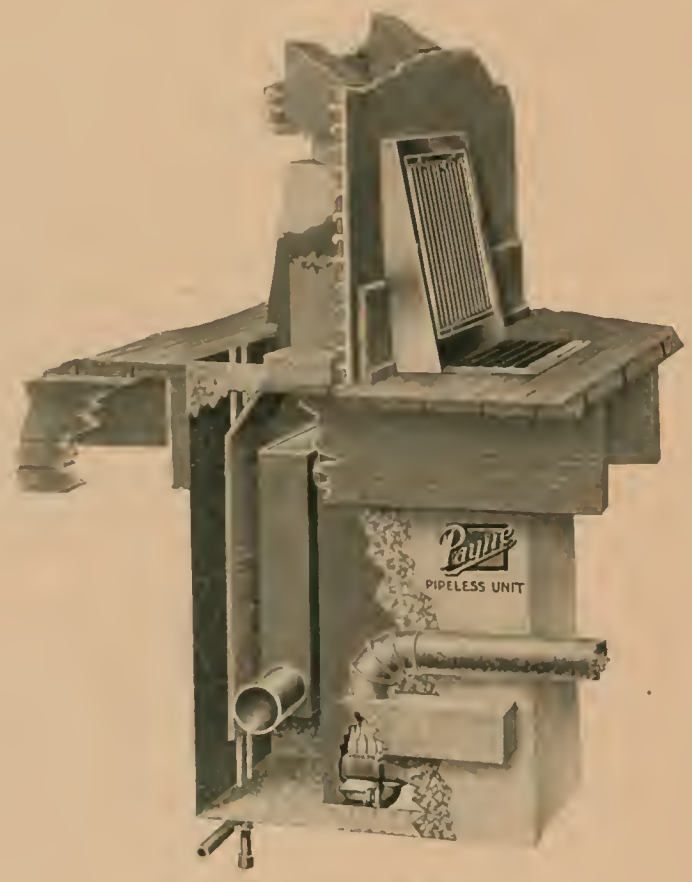

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No. 1 of a Series Illustrating the Application of Ramona Tile

ABOVE IS SHOWN a section of a sample roof. Here the top tile are nailed to strips, using 8d copper nails, the lower tile at the eaves being secured with 4d copper nails, one nail to each tile. The field strips, which are set 10″ o.c. for small, or No. 1 Ramona, and 10¾″ o.c. for medium, or No. 2 Ramona, are 2″x3″ set on edge. For hips and ridges, as shown above [4], the strips are 2″x4″. Two types of eaves are here shown. To the left [2] is illustrated the use of a single 14″ eave cover tile and also, at [9], the heart-shaped perforated tile sometimes used to allow passage of water to gutters. To the right [3] the single 18″ eave cover tile is shown. Here the trough tile may empty into a gutter while the top tile carry over, a much more efficient system of drainage. A so-called "closed valley" is pictured at [5]. Here the top tile meet, or nearly so, while the trough tiles are held back to allow free passage for water. In an "open valley" [6] the top tile also are separated. This type is recommended where stoppage by leaves, etc., is liable to cause trouble. At [8] is shown the copper or galvanized valley flashing, 20″ from side to side and lapped on both sides by the 30-lb. asphalt saturated felt sub-roofing. In coming issues other types of laying, flashing, eaves, gutters, etc., will be shown.

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VOLUME XXXIII ' SAN FRANCISCO AND LOS ANGELES ' FEBRUARY 1928 ' NUMBER TWO

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A NOTABLE WOMEN'S CLUB HOUSE

[BY HARRIS ALLEN, A. I. A.]

THE NEW HOME of the Los Angeles Ebell Club is a distinct architectural achievement. Just how fine it is will probably be realized more by other architects than by the general public, for some time to come—except that it is big, and the grand scale cannot help but impress people. There is nothing flambuoyant about it, nothing bizarre. It is almost severe in the restraint of its facades, the dignified simplicity of its main apartments. Nowhere is there any theatric appeal to the eye or the emotions; no attempt is made for the novel, the extreme, the esoteric, the symbolic. However, it is real architecture, not in the simplest but in the most direct terms.

As with every notable building, it is to the plan we must look for the key to the building's success, and to understand the plan, the problem to be solved must be made clear. This included the special requirements and functions of the club, the exposure, shape and contours of the site, cost and other practical features.

The lot is about 150 by 500 feet, with north, east and south exposures on three wide streets, and falls fifteen feet from one end to the other. Wilshire boulevard and Eighth street are the principal frontages.

The Ebell Club is theoretically a study club, composed of about three thousand women members. Studying is carried on through sections, devoted to literature, music, drama, the fine arts, travel, and many other subjects (omitting politics and religion). It has developed somewhat extended social activities, in the nature of both club affairs, for all members, and private functions, large and small. Dramatic work, for experiment and for entertainment, has become a very important part of the club life. Catering for luncheon, tea, dinner, dance, is of course an essential feature.

A study of the plan will show how adequately these requirements have been fulfilled. Unfortunately the upper floor plans were not available; they contain many rooms, small and large, for meetings and functions, and a comfortable library. On the main floor, it may be well to point out the strategic position of the kitchen, accessible to all the main rooms and the patio terraces, opening directly to the service driveway, with ample light and ventilation and yet consuming no desirable room space; and to the isolated but closely connected theater wing.

This theater is, indeed, a triumph in itself. With its separate street entrances, it can obviously be used—rented or leased—for purposes foreign to the club, with ease and safety. The auditorium and balcony hold about thirteen hundred. There are two ample foyers; and the most generous stage it has been my fortune to see, outside of the best professional theaters. It is eighty feet wide by thirty-two feet deep, to be exact; sixty feet high, and with a proscenium arch forty-one feet by twenty-seven. The acoustics are marvelous—there is no other word for it—and while on that subject, it is interesting to know that every principal room or corridor in the building was carefully studied for acoustics (consulting with Prof. Verne O. Knudsen of the University of California at Los Angeles), and through the use of acoustic plaster and special floor coverings and hangings all echoes and noise difficulties have been eliminated. It sounds like a fairy tale—but it is true.

The architectural treatment of the exterior is quite clearly shown in the accompanying views. It is Italian in spirit, excellently proportioned and detailed, suggestive rather of the mansion or villa than of the institution. The surface is not a decorative veneer; the building is of reinforced concrete, monolithically poured, and the impressions of the forms remain; a treatment of colloidal stain has penetrated without affecting the texture. The wall surface thus obtained is interesting in itself, and the elements of architectural composition which might be considered as "applied" are in reality integral parts of the masonry; in form, they are large enough, and simple enough in detail, to be logical in the manner of their treatment. The structural cost was under thirty-eight cents per cubic foot.

The patio is the one feature which departs from the direct and straightforward in its architectural setting; and since the varying elements

of terraces, loggias, stairways, arcades and roofs are in all cases the natural expressions of plan and function, and there is no sense of any forced effect, the result is delightful and refreshing. It is amazing to find so much accomplished in so short a time in the way of landscape architecture (for which Florence Yock and Lucile Council are responsible), but the amazing is commonplace in Los Angeles. A few years' growth of vines and thickening shrubbery—potted plants and tubbed trees on the terraces—gay awnings and summer frocks—and one can picture this patio as a most enchanting spot, under the warm blue skies of sunny Southern California. The stepped terraces and arcades are cleverly handled, and the space between walls, fifty-five by one hundred and thirty feet, seems even more spacious, on account of the interesting breaks in surrounding walls and roofs.

A word should be given to the interior equipment. Mr. Sumner Hunt and Mr. Silas Burns, the architects, collaborated, with evident harmony and with harmonious results, with George Reynolds as to furnishings and with Julian Garnsey as to interior decoration, color, wall and ceiling finish, and so on. This pleasant cooperation extended to the other minor departments of equipment, and it is worth comment. Even more than outside, the impression is created, not of an institution, but of a gracious, stately, but hospitable private mansion. In the large apartments, instead of a stiff formality or a sticky magnificence, one finds an atmosphere of easy comfort, of pleasant spaciousness; the small rooms carry a note of daintiness or of quiet richness according to their various functions.

The Ebell Club as a whole is an excellent example of that new note of restraint, of thoroughly studied and sincere architectural technique, which has been developing in Southern California.

* * *

BOOK REVIEWS

French Provincial Furniture, by Longnon & Huard. With 71 illustrations and a map. The first book in English treating of this furniture province by province, and showing the variations in character and form. Size 6x9 inches. Bound (r L), $5.00.

The Practical Book of Learning Decoration and Furniture, by Holloway, E. S. (author of "Furnishing the Small House and Apartment"). About 165 illustrations. Handsome octavo (r L), $4.50.

The Smaller Houses and Gardens of Versailles, by French and Eberlein. (From 1680 to 1815. Another Pencil Points book.) Over 250 photographs, plans, and measured details. More than 200 pages, size 9 by 12 inches. Profusely illustrated and with explanatory text. Printed on heavy coated paper; handsomely bound (u P), $6.00.

The Treatment of Interiors (the sixth book of the Pencil Points Library), by Eugene Clute (formerly editor of "The Architectural Review and of "Pencil Points," etc.). 208 pages, size 9 by 12 inches, with adequate text and illustrations. Printed on heavy coated paper; handsomely bound (u/P), $6.00.

The Technique of Water-Colour Painting, by L. Richmond and J. Littlejohns. With 31 full color illustrations. 73 pages. An excellent book for the student. Size 9x11 inches. Bound (ucc), $6.00.

Chimney Pieces of England from 15th to 19th Century, by G. C. Rothery. About 190 photographic plates and measured drawings. Text contains thumbnail sketches of fireplace furniture (fire dogs, fire irons, etc.). Limited to 500 copies. Size 10½x13 inches. Bound (Ar), $18.00.

Modern Plasterwork Construction, by George P. Bankart and G. Edward Bankhart. 33 plates of detailed scale drawings. Size 13x20 inches. Portfolio form. (uceAP*), $10.00.

Les Cathedrales de France (Cathedrals of France). Two volumes in portfolio form. By A. de Baudot and A. Perrault-Dabot. (Archives of the Historic Monuments Commission.) About 300 full-size photographic plates of exteriors, interiors, details, measured drawings, sections and plans. Size 13x18½ inches. (mcrdMA), $45.00.

Architectural Details from Westminster Abbey and St. Margaret's Westminster, with preface by Albert E. Bullock. Volume I illustrated with 70 phototypes of architectural and sculptural details of the medieval and later Gothic monuments. Size 12 by 16 inches. (Vol. II, Georgian and Adams Period.) Vols. I and II bound together, in cloth. (mumrT). Price, $29.00.

Jardins D'Espagne (Gardens of Spain), by Gromort. 120 photographic plates of elevations and plans. This work contains much new and interesting garden and house architecture. 2 vols. Size 13x18. $30.00.

Jardins de France, 2 vols., by P. Pean. (Similar to above.) $30.00.

Jardins D'Italie, 2 vols., by G. Gromort. (Similar to above.) $30.00.

Practical Structural Design in Timber, Steel and Concrete, by Ernest McCullough. Third edition revised and enlarged. 416 pages. 224 illustrations. Size 6 by 9 inches. Bound (u/), $4.00.

Small Manor Houses and Farmsteads in France, by Eberlein, Ramsdell and French. Fully illustrated with 254 plates. 303 pages. (Uniform in size and binding with "Villas of Florence and Tuscany" and the two above-mentioned books.) Size 9x11 inches. (rL), $15.00.

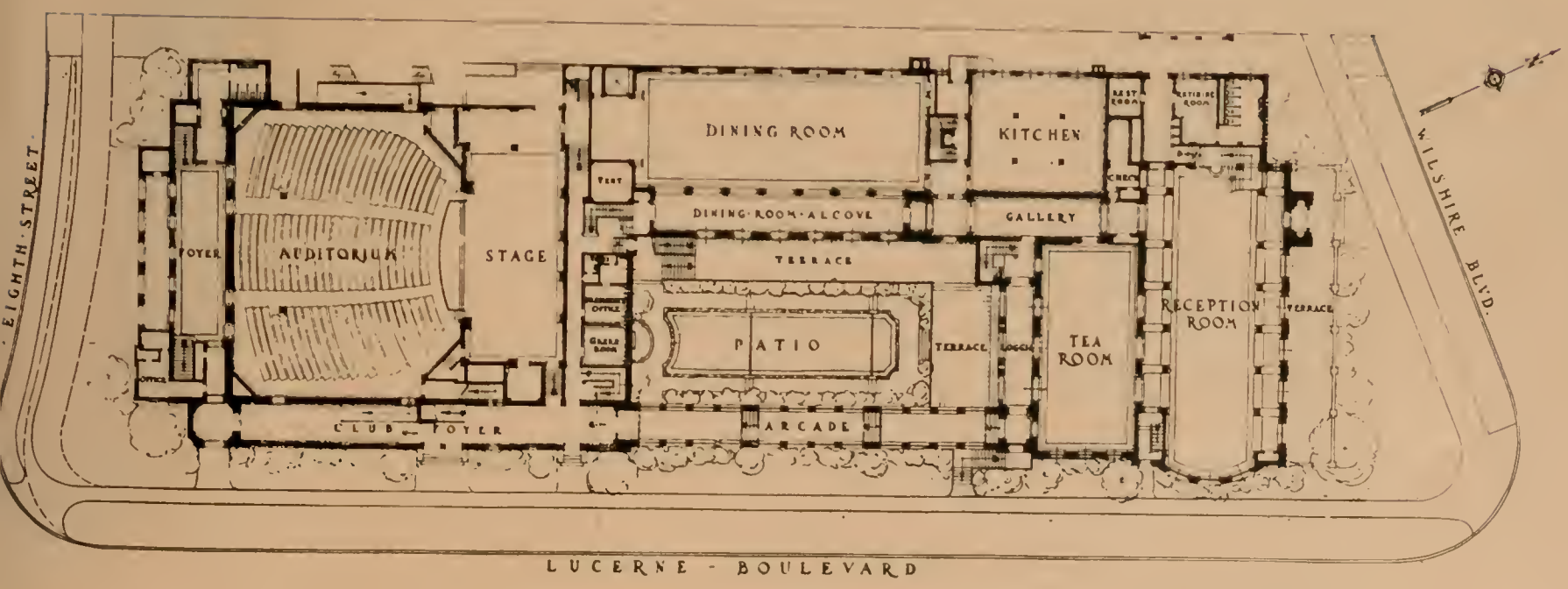
The Study of Architectural Design, by Harbeson (being the fifth book of the Pencil Points Library). Valuable to students interested in the Beaux Arts design, and students in the study of architecture in general. 250 pages. Hundreds of illustrations of drawings, sketches, renderings, photographs, details, etc., of appropriate subjects by prominent designers and teachers. Size 9x12 inches. Bound (uP), $7.50.

Monograph of the Works of Mellor, Meigs and Howe, new edition. With an introduction by Owen Wister. Contains 200 large photographs of exteriors, interiors, gardens and details, floor plans and detail drawings. 183 illustrated pages. Bound in buckram. Size 12x16 inches. (Ar), $20.00.

Bridge Architecture, by W. J. Watson. Containing over 200 photographic illustrations, mostly full page, of the notable bridges of the world, ancient and modern, with descriptive, historical and legendary text. Size 10x13 inches. Bound, $17.50.

Colonial Interiors, by Leigh French. Containing many photographs and scale drawings of rooms of Early Colonial and the Federal period. Size about 10x12 inches. Bound (Hriz), $15.00.

EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS



ABOVE—THEATER WING; BELOW—CLUB WING; EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

DETAIL OF BAY, CLUB WING, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

THEATER ENTRANCE, EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS

TEA ROOM LOGGIA, PATIO, EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS

PATIO STAIRS TO UPPER TERRACE, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

PATIO, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

PATIO ARCADE FROM STREET, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

ARCADE FROM PATIO, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

LEFT—THEATER WING FROM PATIO; RIGHT—PATIO ARCADE; EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS

SUN ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS

SKETCHES FOR RECEPTION ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

George Reynolds, Interior Decorator

RECEPTION ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS

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DINING ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA
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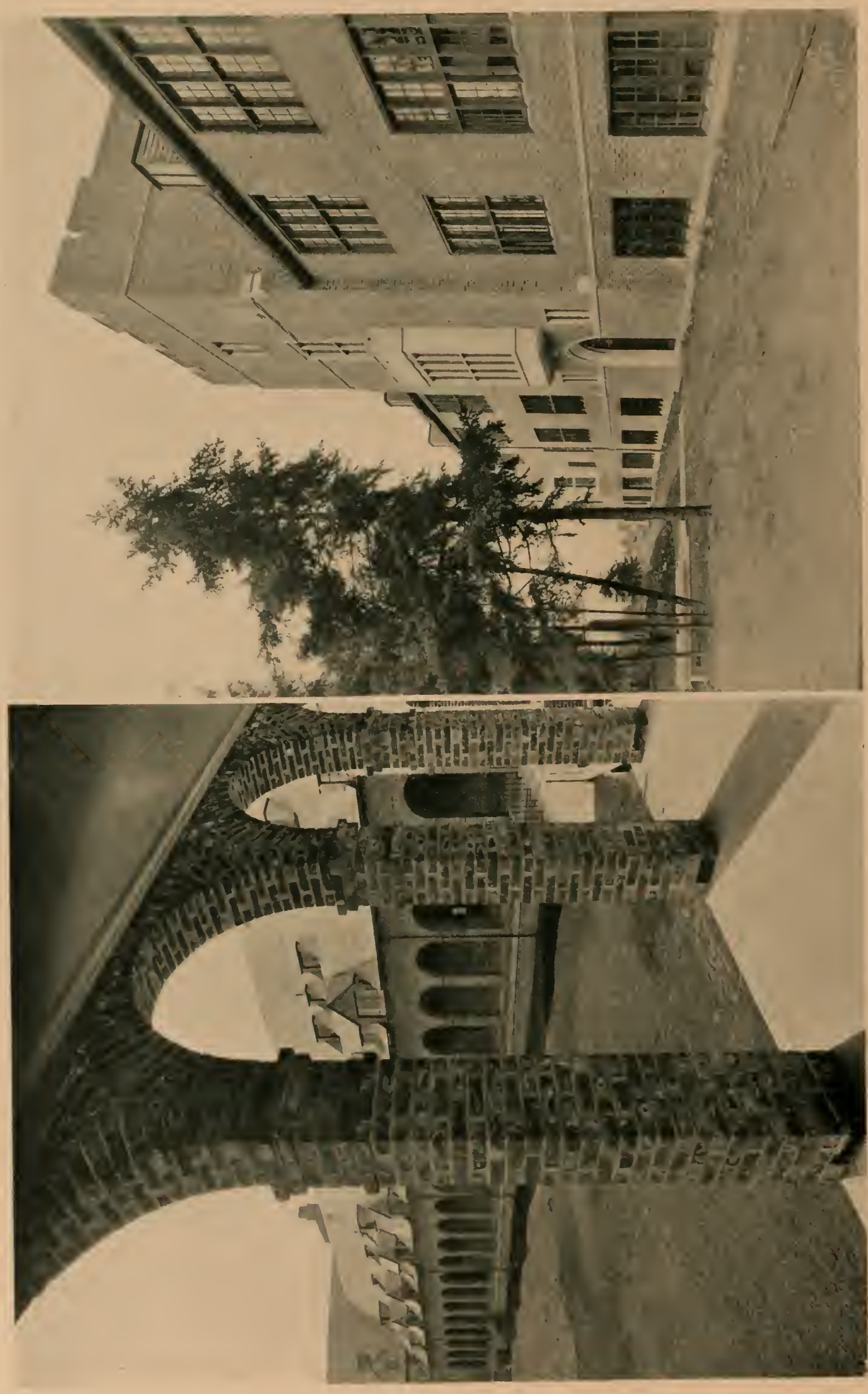
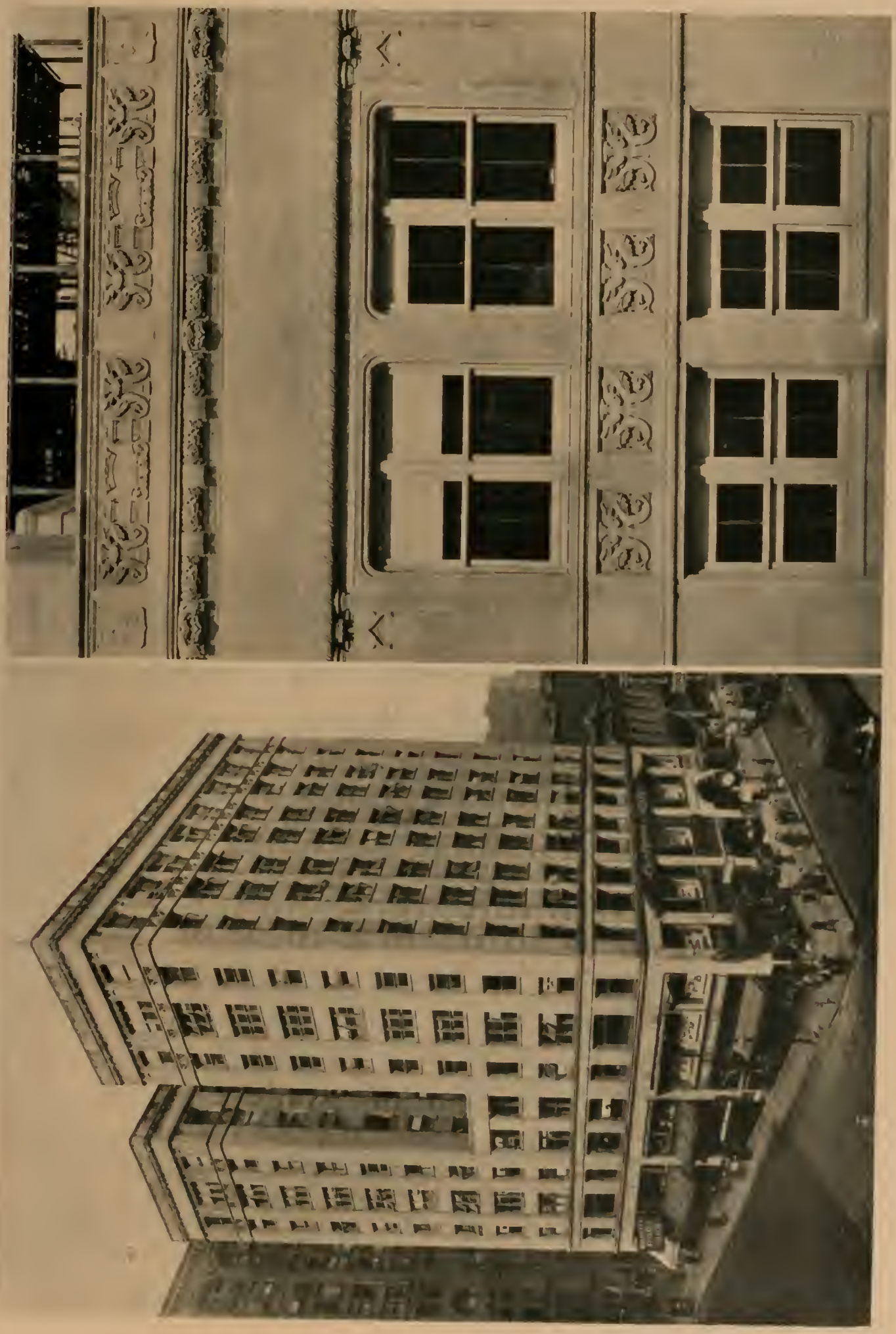
TEA ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA
HUNT AND BURNS, ARCHITECTS
George Reynolds, Interior Decorator



ANNIE WRIGHT SEMINARY, TACOMA, WASHINGTON—JONES HALL, COLLEGE OF PUGET SOUND, TACOMA, WASHINGTON
SUTTON, WHITNEY AND DUGAN, ARCHITECTS



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CALIFORNIA STUCCO PORTLAND CEMENT

433

LOS ANGELES · SAN FRANCISCO · OAKLAND · SAN DIEGO · PORTLAND · SEATTLE

·EDITORIAL·

Expert Advice

THE APPOINTMENT of an Advisory Board to assist the Board of Public Works of San Francisco in drawing up a new Building Code is a wise move. Consisting of representatives from the local chapters of the American Institute of Architects and the American Society of Engineers, and from the San Francisco Builders' Exchange, this Board can bring the benefit of expert training and experience—and, doubtless, intelligence—to help solve this very important and complicated problem. San Francisco is to be congratulated upon the prospect of securing an adequate and sane Building Code through the services of Messrs. Meyer, Hueber and Wilhelm.

* * *

American Architecture

IN A RECENT issue of a leading Eastern journal, a writer says some pleasant things about architecture in the Far West. "A vigorous individuality . . . imaginative . . . flexible . . . picturesque . . . possibly an Old World air, but essentially a new creation, out-and-out American . . . more American, indeed, than if one were to attempt to sprinkle Colonial homesteads of the New England type upon the glowing reds and browns of the Western landscape."

That is very well expressed; and under it lies the realization that the typically American idea is to seize upon whatever is particularly appropriate to a special need or condition and adapt it to the specific environment and requirements —utilizing all possible modern methods and devices and improvements. This applies to science, to machinery, to literature, to education, to business, to music, and to architecture.

This it is that has built the United States up to that dominance we now present among the great nations of the world.

* * *

Craftsmanship

WITHOUT mutual understanding and cooperation between architect and craftsman, good building cannot be accomplished. This is an axiom, a platitude, if you will. Yet it is too often neglected.

Both parties are responsible. The architect frequently does not understand methods of working, difficulties with which craftsmen have to contend, actual construction necessities. The craftsman is apt to regard an architect as unreasonable and arbitrary; he, perhaps, sees only a detail drawing and has no idea of the relation it bears to the complete project. Each can learn from the other; for both have at heart the same essential desire—to produce a good job; to build strongly and beautifully with good materials.

Here in California there seems to be more evidence, we think, of development along the line of mutual understanding and team work. There is an increasing number of good results, of honest and harmonious detail and execution, of an eager attitude towards good craftsmanship. Such are the buildings we like, and try, to illustrate in our journal.

And there is evidenced the desire to recognize good work, in the award of Honor Certificates for craftsmanship, made by various Chapters of the A. I. A. The recognition of merit in such public and unprejudiced form must impress and stimulate all who are concerned in or affected by the building industries.

* * *

Washington Chapter Activity

ELSEWHERE in this issue is published a report of the annual meeting of the Washington State Chapter, A.I.A. It is a noteworthy report, and justifies the space consumed. The record of definite committee work, the general spirit of interest, of enthusiastic cooperation, is significant of a very healthy condition in the Chapter, and contains much that may be considered with profit by other Chapters.

* * *

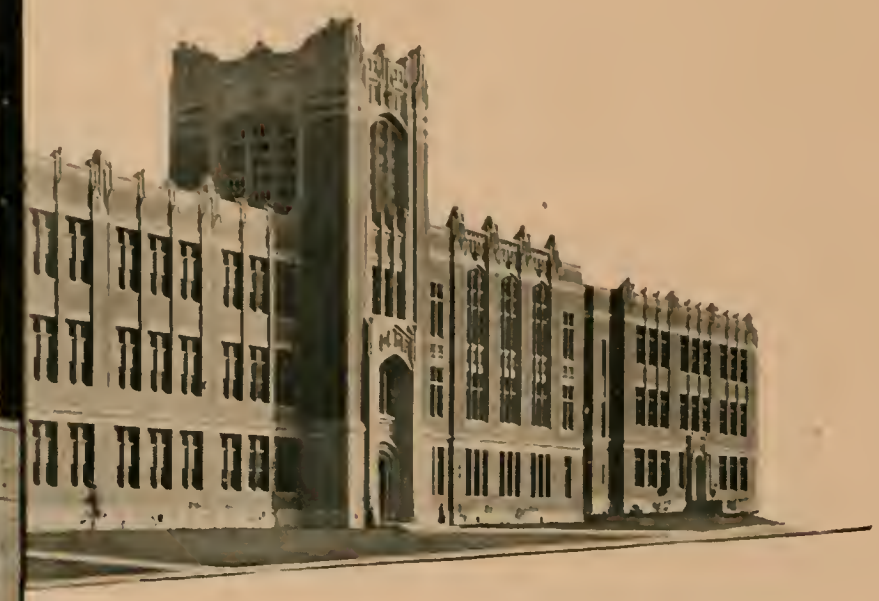
S. F. Stock Exchange Building

THE RESULT of the recent architectural competition conducted by the San Francisco Stock Exchange for its new home was an extremely happy one. The winning design, shown in this issue, was submitted by Miller and Pflueger, San Francisco architects, and is an original and significant composition, decidedly expressive of the purposes for which the building is to be used. It is modern art, in the sense that it follows no historical style; but there is nothing bizarre, painful, distorted about it; it is a sane and logical development.

The competition was conducted under approved A. I. A. methods with Mr. Warren Perry as advisor. The new building will represent an investment of $1,250,000, and will house one of the greatest financial centers in America, second only to New York in volume of trading.

GEORGE WASHINGTON HIGH SCHOOL
LOS ANGELES

Dodd & Richards, *Architects*
B. D. Kronnick Co., *Contractors*



AS HONEST AS ITS NAMESAKE

TO BE NAMED after "The Man Who Could Not Tell a Lie" an institution should first of all be built of honest, imperishable materials. ¶ It is a noteworthy fact that Simons Brick was selected as the principal material in erecting the monumental new George Washington High School in Los Angeles. ¶ The school group comprises seven magnificent brick buildings . . . a credit to its namesake and to the City of Los Angeles.

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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JAMES S. DEAN, three years
EARLE B. BERTZ, two years
FRED H. MEYER, two years
J. S. FAIRWEATHER, one year
W. C. HAYS, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held at 6:30 p. m. on Tuesday, February 28, 1928, at the Hotel Mark Hopkins. Dinner will be served. The subject at this meeting will be "Support for the State Board of Architecture."

JANUARY MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on January 31, 1928. The meeting was called to order by President Harris C. Allen at 8 o'clock. The following members were present:

G. F. Ashley, Wm. Clement Ambrose, Harris Allen, A. Appleton, Geo. A. Applegarth, John Bakewell, Jr., Earle B. Bertz, Morris M. Bruce, Ernest Coxhead, W. H. Crim, Jr., Jas. S. Dean, John J. Donovan, Albert J. Evers, W. B. Farlow, Wm. I. Garren, Henry H. Gutterson, Lewis P. Hobart, Samuel Lightner Hyman, Lester W. Hurd, Raymond W. Jeans, Chas. F. Masten, Chas. F. Maury, James Mitchell, Geo. B. McDougall, A. McF. McSweeney, Fred H. Meyer, William Mooser, L. C. Mullgardt, E. L. Norberg, Harris Osborn, James W. Plachek, T. L. Pflueger, Albert Schroepfer, Roland I. Stringham, Ralph Wyckoff.

Guests present and the interests they represented were as follows:

N. A. Eckart, American Society of Civil Engineers; Walter L. Huber, member Advisory Board to Department of Building Inspection of San Francisco; A. H. Wilhelm, member Advisory Board to Department of Building Inspection of San Francisco; Arthur P. Denton, Portland Cement Association; R. H. Stevenson, Homebuilders' Association; A. C. Horner, National Lumber Manufacturers' Association; Chas. H. Sawyer, Bureau of Architecture of San Francisco; James S. Cole, Clay Products Industries; W. C. Thieleman, California Reinforcing Institute; John A. Sullivan, San Francisco Real Estate Board; S. P. Koch, Pacific Coast Building Officials Conference.

The speakers were Messrs. Myron Hunt, J. E. Mackie, Fred H. Meyer, P. A. Pflueger, Chris H. Snyder and P. J. Walker.

Mr. Austin Sperry and Mr. Austin Whittlesey, Southern California architect, were also present.

MINUTES

The minutes of the previous meeting were approved as published.

REPORT OF STANDING COMMITTEES

There were no reports of Standing Committees, due to the program.

UNFINISHED BUSINESS

The Secretary presented the report of the Auditing Committee, approving the accounts of the Chapter for the fiscal year, to October 1, 1927. The report was received and placed on file.

The Secretary reported receipt of a total of $351.94 from the former San Francisco Society of Architects. The thanks of the Chapter are due to Mr. W. C. Hays and Mr. H. H. Gutterson for their continued effort to obtain this for our Education Fund.

The resignations of Mr. William Arthur Newman, Chapter member, and Mr. C. E. Perry, Institute member, were reported as having been received with regret by the Board of Directors.

GENERAL BUSINESS

The Secretary reported that the following Institute members had been added to the Chapter roll: Messrs. Warren C. Perry, Roland I. Stringham, Frederick H. Reimers, George Klinkhardt and Erle J. Osborne. Also the following Associates: Messrs. Harris Osborn and Ellsworth Johnson.

The appointment by President Harris Allen of the members of the Standing Committees for the year was announced and ordered published:

Practice: Morris M. Bruce, chairman; Will G. Corlett, Ernest Coxhead, Arthur Brown, Jr.

Legislation and Code: Frederick H. Meyer, chairman; Albert J. Evers.

Relations with Coast Chapters: John J. Donovan, chairman; Harris Allen, Jas. S. Dean, G. F. Ashley.

Public Information and Entertainment: Executive Committee.

Membership: Henry H. Gutterson, chairman; Albert J. Evers, Edgar B. Hurt, Chas. F. Dean, Jas. H. Mitchell.

Education and Library: Warren C. Perry, chairman; Wm. C. Hays, Chas. Peter Weeks, Arthur Brown, Jr.

Competitions: Wm. C. Hays, chairman; Geo. W. Kelham, J. Harry Blohme, Chester H. Miller.

City Planning and Civic Improvements: John Reid, Jr., chairman; G. F. Ashley, Ernest Coxhead, J. S. Fairweather, John Bakewell, Jr.

Industrial Relations: Henry H. Meyers, chairman; Earle B. Bertz, W. H. Crim, Jr., E. H. Hildebrand.

Exhibition and Honor Award: Earle B. Bertz, chairman; Morris M Bruce, Henry H. Gutterson, Raymond W. Jeans, Harris C. Allen.

REPORTS OF SPECIAL COMMITTEES

A written report of the progress of the Special Committee on Drafting Room and Office Standards was presented and a copy placed before each of those attending.

Mr. Norberg presented a motion to endorse the formation of a new filing service by the Architects' Standard File. The motion was carried.

SPECIAL PROGRAM

The Chapter was fortunate in having present Mr. Myron Hunt, our Regional Director. Mr. Hunt gave us a report on procedure of the Institute directors' meeting which he recently attended in Washington, D. C. Later, Mr. Hunt gave us the benefit of some of his experiences with earthquake destruction in Santa Barbara.

A discussion of the Building Code and Building Inspection followed, and the Chapter was addressed by the following:

J. E. Mackie of Long Beach, secretary of the Pacific Coast Building Officials Conference, gave a brief history of the origin and growth of the Uniform Building Code,

and expressed the hope that all technical societies would cooperate with the Building Officials Conference in perfecting this Uniform Code.

Paul A. Pflueger, chairman of the Earthquake Insurance Committee of the California State Bankers' Association, spoke on earthquake insurance from the standpoint of the banker.

P. J. Walker represented the contractors. After telling a good Ku Klux Klan story, Mr. Walker gave an interesting talk on the Uniform Code and its proposed inspection service from the standpoint of the contractor.

C. H. Snyder, well-known engineer, spoke on the San Francisco building code and inspection of today from the standpoint of the engineer. He also gave some very interesting theories on the proper method of insuring minimum damage from earthquake shock.

Fred H. Meyer summed up the situation in California and San Francisco today from the standpoint of the architect.

The following resolution was presented from the floor and unanimously passed:

"That the following letter be sent to the Board of Public Works of San Francisco:

"It was the sense of a meeting held January 31, 1928, by the Northern California Chapter of The American Institute of Architects, at which were present representatives of various building and property interests, including banking, real estate, engineering, manufacturing, contracting and inspecting, that your honorable board be heartily congratulated upon the appointment of an advisory board of building experts to assist in drawing up a new Building Code for San Francisco; therefore insuring a wise, adequate and sane solution of the very important and complicated problems connected with a modern building code for a great city. The accomplishment of this task will be received with keen satisfaction by all the interests concerned."

Mr. Austin Sperry sang several delightful solos, accompanied by our President.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

AN APOLOGY

In the January issue of Pacific Coast Architect an illustration of the model of the Green Opthalmic Institute was published as the work of Weeks and Day, architects. We wish to correct this mistake and apologize to Mr. Frederick H. Meyer, who is the architect of the building.

* * *

SAN FRANCISCO ADOPTS NEW ROOFING ORDINANCE

The amendment to the building law regarding fireproof roofing was finally passed at a meeting of the San Francisco Board of Supervisors, February 14, 1928. The area in which shingle roofs on new construction are forbidden is extended to cover virtually the entire city. Only two small districts are excluded from the roofing restrictions. Within the area prescribed all new roofs from now on must be made of fire-resistant materials, such as asbestos, asbestos composition, tile, metal, tar and gravel or fireproof composition, meeting the approval of the Board of Fire Wardens and the Board of Public Works.

In addition to this the amendment provides for changes in the regulations governing repair of old roofs. Formerly it has been required that a shingle roof, which was 40 per cent destroyed by fire or action of the weather, must be replaced by fireproof materials. The new law reduces this percentage to 20 per cent.

* * *

The Oakland Ornamental Compo Works of 3544 Custer street, Oakland, have recently published a new catalog of standard A. I. A. size containing 24 full-page plates of various ornaments and a complete price list. Architects and contractors may obtain a copy by writing to above address.

HERMANN SAFE CO. EXPANDS

Additional equipment and floor space have been added to the facilities of the Hermann Safe Co. during the past year, for the manufacture of safe and vault equipment of every description. About a year ago this company moved into their new building at Howard and Main streets, San Francisco, containing 30,000 square feet of floor space.

As Pacific Coast representatives of the York Safe and Lock Co. of York, Pa., a complete showing of the various models is made in the salesroom, which occupies a good part of the first floor. Also safes, wall safes, vault doors, etc., as manufactured by the Hermann Safe Co. are on display. Steel bank and office fixtures are on display on the second floor. Safe and vault equipment to fit every need may be executed through the planning department.

* * *

Warren A. Bechtel, president of W. A. Bechtel Company, well-known San Francisco contracting firm, was unanimously elected president of the Associated General Contractors of America at the close of the organization's ninth annual convention in West Baden, Ind., recently.

Bechtel, who lives in Oakland, is head of a concern widely known as a builder of railroads, tunnels, dams and similar works. He has been active in the national organization many years, having served as president of the Northern California chapter and as a national director.

* * *

Architect Guy L. Brown, American Bank Building, Oakland, has prepared preliminary plans for a six-story class A hotel to be erected on the northwest corner of Fifteenth and Castro streets, Oakland, by the Industrial Homes Corporation. The building will cost $250,000 and will be known as the Business Girls' Hotel, with accommodations for 300 to 400 girls.

* * *

Architects Hunt and Burns, 701 Laughlin Building, Los Angeles, have been commissioned to prepare plans for a concrete and hollow tile building to be erected at Claremont, California, by Scripps College. The building will contain an auditorium, faculty and administration office and will cost $250,000.

* * *

Architects John and Donald B. Parkinson, 420 Title Insurance Building, Los Angeles, have been commissioned by the University of Southern California to prepare plans for a reinforced concrete science building. The building will cost $300,000 and will be four stories, class A construction.

* * *

Architect Joseph L. Stewart, Claus Spreckels Building, San Francisco, has prepared plans for a one-story basement and mezzanine reinforced concrete market building for San Jose. Building will be 100 by 138 feet and will cost $100,000.

* * *

Architect Albert C. Martin, Higgins Building, Los Angeles, has been commissioned by the Peck & Hills Furniture Company to prepare plans for an eight-story class A furniture building to be erected in Seattle, Washington.

* * *

Architect F. J. DeLongchamps of Reno, Nevada, is preparing plans for a second unit to the Hotel Riverside, Reno. The building will cost $250,000 and construction will start this summer.

* * *

Architects Weber and Spaulding, 627 Carondelet street, Los Angeles, are preparing plans for a class A theater to cost $600,000 and to be erected at Avalon, Catalina Island.

WASHINGTON STATE CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

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A. M. Allen, Treasurer
Clyde Grainger, Member of Executive Committee

THE ANNUAL MEETING, WASHINGTON STATE CHAPTER, A.I.A.

AN INTERSCHOLASTIC CONFERENCE held prior to the annual meeting was similar in its purpose to that so successfully inaugurated in 1927, a gathering together under the auspices of the Chapter of those actively engaged in architectural education in the colleges with those teaching preparatory correlated subjects in the high schools, for the purpose of promoting and coordinating this phase of education so important to architectural appreciation and progress.

The sessions this year began on Friday afternoon, those participating assembling at the Olympic Hotel at one-thirty, where they were taken by automobile to various places of particular interest in connection with the work of the Conference. A visit was first made to the newly completed John Marshall Junior High School, where, under the direction of the architect, F. A. Naramore, an opportunity was given to inspect latest developments in school design and equipment. A visit was then made to the Department of Architecture at the University of Washington under the guidance of Professors Thomas and Herrman of the department, followed by a visit to the Henry Art Gallery at the University and afterwards to the Gallery of the Seattle Fine Arts Society, where the W. M. Chase Memorial Exhibition was being held. The party returned to the hotel at 5:30.

At six-thirty dinner was served and immediately afterwards Harlan Thomas, President of the Washington State Chapter, A. I. A., called the meeting to order and explained that the purpose of the Conference was to arrive at a better understanding of what was being taught in art and architecture in the high schools and to discuss the different problems which might be presented by the members of the Conference.

General Art Courses

Miss Reynolds, Director of the Art Department of the Seattle Public Schools, was the first speaker. Miss Reynolds gave a very interesting talk on the art work being taught in the high schools which would be of value in architectural study in the University. The objective of the art courses suggests the necessary background for an architectural course: To develop in all pupils an appreciation of the work of great craftsmen, painters, architects and sculptors. To cultivate good taste and a love for better design and color in clothing, buildings, furnishings, utensils —all material products—to the end that all choices shall be intelligent, satisfying and a constant source of enjoyment. To stimulate the imagination and develop some creative ability in expressing thoughts and feelings of beauty in form and color. To give talented pupils the basic training for following definite art vocations and a solid foundation for future work in University or art schools.

The students are taken to art exhibits, through the model rooms and houses in the different stores, and through beautiful homes, to give them a better appreciation of what is good in art. For the appreciation of modern architecture, they need to learn that the understanding of form composition or volume relationship and honesty of conception are necessary.

Vocational Training

After a general discussion of the subject presented by Miss Reynolds, Mr. Mulhollan, Supervisor of Vocational Work in the Seattle Schools, was called upon to give a brief outline of the vocational studies given in the high schools. Mr. Mulhollan stated that the first semester's work in mechanical drawing is the same for all pupils. It covers sketching and drawing in the fields of machine drawing, architecture, sheet metal drafting, etc. Following this, a pupil may elect two semesters of architectural drawing in which he studies plans, materials, building construction, ordinances, etc. If he then decides he will take up architecture, he studies the orders for one semester and parallels this with the work in the art department.

University Preparation

Professor Herrman of the Department of Architecture of the University of Washington, speaking on "What Preparatory Work Is Desired of Students Entering the University Department of Architecture," stated that one of the most necessary things is to have a thorough foundation of the academic subjects, such as mathematics, history, English, science and languages. Architectural drawing, as given in the Seattle high schools, is very beneficial, and should be recommended to all students intending to study architecture, but mechanical drawing is not necessary, in fact too much of it cramps the imagination. The value of freehand drawing has long been under-estimated; the ability to make a quick, clear, freehand sketch is indispensable. The student should have, above all, aptitude, inborn talent and the earnest desire for creation.

Mr. Paul M. Gustin, a well-known artist of Seattle, was then called upon and said that students who intend to take architecture should take art courses in the high school. He also stressed the value of freehand, saying that the high school student should learn to make rapid freehand sketches as well as careful studies of detail ornament.

General discussion followed these talks until a late hour, when Mr. Thomas suggested that as these problems needed more time and thought the meeting should adjourn and discussion be continued the following morning, Saturday, January 14th.

Freehand Drawing and Art Appreciation

The Saturday morning session was presided over by Mr. Carl F. Gould, formerly head of the Department of Architecture at the University. Mr. Gould called the meeting to order at 10 o'clock and introduced as the first speaker Mr. Paul M. Gustin, who continued his remarks of the preceding afternoon on the value of freehand drawing in the preparatory study of architecture.

He enlarged on the value of freehand drawing as giving the essential visual training, rather than instruction in mechanical drawing, which had a tendency to restrict the imagination. The teaching of decorative design was considered desirable, although it does not deal with drawing in three dimensions.

At the close of Mr. Gustin's remarks a committee was appointed to prepare suggestive methods in freehand drawing which might be of value in the early school training.

Professor Arthur Herrman of the Department of Architecture, University of Washington, reiterated his desire for a course in art appreciation to stimulate the imagination and prepare a background for the future work just as courses are now given in music appreciation. It would seem desirable to awaken the visual imagination at an early stage in a child's development. This received the unanimous approval of the various members of the Conference.

Mechanics and Physics

Professor Chas. C. May, of the University of Washington, discussed the basic principles of instruction in mechanics and spoke of the surprising interest the boys took in simple problems when given in a concrete form as an actual situation and from which they were taught to understand the principle and theory of mathematics involved. He also discussed the extent of coordination that could be effected by preliminary work in the high schools.

Professor Osborn, of the College of Science, University of Washington, discussed the value of the teaching of physics as an aid to completing the fundamental physical laws which enter into such important subjects as acoustics, lighting and mechanics of materials, spoke of the little opportunity the student had to prepare himself adequately in this field by laboratory and experimental experiences. He emphatically believed that the student should be advised to take such work in the high school, as the University curriculum provides inadequate opportunity and much time must necessarily be wasted if the University attempts to cover this elementary work.

It was learned at the Conference that high school credits count towards entrance in the University of Washington, whereas in Eastern universities no credits are given, showing the advanced point of view of our

school system in the arts over that of the Eastern schools. An extended course in art appreciation and methods of art instruction was urged by the school representatives and it was stated that materials, slides, etc., could be used, which the University has for its own courses.

The hour for adjournment having arrived the Interscholastic Conference was concluded, the members meeting at luncheon with the Washington State Chapter, A. I. A.

The Annual Meeting

The members of the Chapter assembled for the Thirty-third Annual Meeting at the Olympic Hotel, Seattle, Saturday afternoon, January 14, the meeting being called to order at 2:15 p. m. by President Thomas. The minutes of the last regular meeting were read and approved. The President's address being the next number on the program, Mr. Thomas rose to the occasion with a few well-chosen words referring to the general scope of Institute and Chapter activity, saying that there was so much useful work to be done that a Chapter member could effectively devote all of his time to it. He thanked the members for the support they had given him during his term of office.

Secretary's Report

The Secretary then followed with an able report covering the work done by the Chapter during the year. Eight regular meetings and three special meetings had been held with an average attendance slightly greater than last year. The Chapter had during the year gained seven Institute members and four new Associates. It had lost five members, making a net gain of two in its membership, and there were six applications pending. The Executive Committee had held 52 meetings during the year. The report mentioned various Chapter activities, which have received notice in previous issues of the Bulletin. The report closed with a plea for active interest by Chapter members in Chapter affairs, as only in this way can the Chapter's work become effective.

Treasurer's Report

The Treasurer's report was then presented with the thoroughness and completeness we have become accustomed to expect from our Treasurer, Mr. Siebrand. This showed the Chapter in sound financial condition. The total receipts were $4,088.19, of which $675.05 were from the Special Fund. Disbursements having been $3,563.16, we now have a bank balance of $523.03 with a Permanent Fund in addition amounting to $953.56.

Ways and Means Committee

The first committee report presented was that of the Ways and Means Committee, read by the acting chairman, Mr. Albertson, as follows:

"Due to the healthy condition of the finances of the Chapter the Ways and Means Committee has not been called upon for any emergency need. This fortunate condition has been due largely to the income derived from the extra dues received from the one dollar in ten thousand dollars assessment made against Seattle members on work that they have done exceeding fifty thousand dollars for the year.

"The Chapter conducted a successful exhibition during the year which cost the Chapter about $300. It is also estimated that it cost individual members a total of about $500 more. To this item is to be added the expense of the annual meeting amounting to something like $300. While the Ways and Means Committee considers these activities desirable, yet the committee feels that a word of warning should be given so that when the less productive years arrive, we may have some reserve to carry us over.

"It falls to the lot of the Ways and Means Committee to audit the Treasurer's report and because of the knowledge that the committee has of the Treasurer's work, it wants at this time to commend in the highest terms the complete and conscientious manner in which the Treasurer's reports are presented and the excellent manner in which he has handled the Chapter's finances.

"A. H. Albertson, *Acting Chairman;* John Graham, *Chairman;* James H. Schack."

Membership, Education, Competitions

Mr. Grainger reported for the Membership Committee, showing a substantial accession of new members during the year as noted in the report of the Secretary, and Mr. Herrman, chairman of the Committee on Education, in reporting for his committee, told of the University summer course for high school instructors initiated last year and for which plans had been made for its continuance. He reported also an effort being made to have talks in the schools throughout the State on the appreciation of the arts.

This report led to one from a special committee, consisting of Loveless, chairman; Baeder and Huntington, who had been working with Miss Clara Reynolds, Director of the Art Department of the Seattle Schools, on a plan to secure examples of architecture for use in the schools, the Chapter to make the selections for illustrations with an appropriate description, no architects' names, however, being mentioned. The plan was endorsed by the Chapter and the committee continued.

The report of the Committee on Competitions was presented by Mr. Holmes, its main feature being a reference to the West Coast Woods Competition which the Chapter had sponsored for the West Coast Lumber Trade Extension Bureau. This competition was described in previous issues of the Bulletin.

Civic Design

Mr. Myers, chairman of the Committee on Civic Design, presented the following report of work undertaken during the past year:

"Since the appointment of Mr. W. C. Morse to the office of city engineer for the city of Seattle, your President, Mr. Thomas, interviewed him and informed him of the fact that the Chapter was always anxious and willing to assist his department at any time with advice and suggestions relative to the problems that required architectural treatment.

"On October 31st Mr. Morse wrote Mr. Thomas stating that he would be glad to take advantage of the kind offer that had been made by the Chapter, through its President, of assistance in a problem which had presented itself to him, namely, the design of a masonry casing around standpipe at Woodland Park. To quote from his letter: 'This is an important structure and occupies a strategic viewpoint in the city of Seattle, and it should have better architectural treatment than the ordinary engineer can give it.'

"This matter was laid before the Executive Committee by Mr. Thomas and it was referred to the Committee of Civic Design, with full power to act.

"After having been duly notified of the Executive Committee's action, the chairman of this committee sent out a notice to each member of the committee enclosing a tracing of plan and section of existing standpipe with a request that they present, at a subsequent meeting, a rough sketch embodying their ideas in regard to the treatment of this project.

"After consultation with Mr. Thomas it was thought advisable to employ someone to assist the committee in working up some of the schemes and presenting some new ones. Mr. Clippenger was therefore appointed on the committee and authorized to make a few suggestions. These were presented at one of the meetings and the committee, after a good deal of discussion pro and con, decided to present to Mr. Morse, in a tentative form, three schemes, all having some merit and giving some choice in regard to general treatment. These three sketches have been forwarded to Mr. Morse and an appointment was made with him to meet the members of the committee.

"D. J. Myers, *Chairman;* A. M. Allen, A. H. Albertson, Frank L. Baker, D. M. Clippenger, Frank H. Fowler."

Public Information

In response to a call for a report from the Public Information Committee, Mr. Loveless told of the special arrangement for newspaper advertising which had been considered at a special Chapter meeting. In the discussion of this report, while it was acknowledged that the funds had properly been provided so far by individual subscriptions, it was believed that as the Chapter as a whole was to be benefited, it was proper at this time to vote a contribution from Chapter funds. This finally led to a vote that the Chapter contribute if necessary, such contribution not to exceed $10 a month.

Professional Practice

A report of the Committee on Professional Practice was presented by Mr. Schack, the chairman, as follows:

"Your committee believes that the tendency of all firms or individuals engaged in competitive business is to cooperate for the benefit of their respective business or profession. This same tendency has also been manifested in the architectural profession.

"The most aggravating situation still seems to be the same old problem of preparing preliminary sketches for proposed building projects without remuneration. The object of preparing these sketches, we all know, is to place our prospective client under obligations to us and thereby help us to secure the commission.

"In cases where an architect has been employed by the owner to prepare sketches for a project, we agree it is unprofessional for other architects to voluntarily prepare sketches for the same project, but the mere fact that an architect has prepared voluntary sketches and even if they were published, should not act as notice to others in the profession to mean 'hands off,' nor should it constitute prior rights. We feel that an architect is justified in preparing sketches for prospective clients provided they agree to employ him if the project goes ahead. Perhaps this is an educational problem and might be helped by giving it publicity, for the benefit of the members and the public. This matter of preparing preliminary sketches we believe to be worthy of full and earnest discussion by the Chapter members in the hope of finding a way of eliminating this evil.

"Your committee also offers a suggestion for consideration: that is, the establishment of what may be called a 'Clearing House' or 'Clinic,' every third or fourth meeting to be devoted to the discussion of practical problems of interest to the profession, such as:

"Our experience with new materials;
"New methods of construction;
"Office practice;
"Office cost accounting;
"Cost of various types of buildings per cubic foot, per square foot;
"And many other problems.

"We would each profit by the experience of the others and we believe this could be made very helpful.

"The A. I. A. Code states that the engineering services, mechanical, electrical work, etc., shall be paid for by the owner in addition to the general architectural work upon which we charge our fee. This we know is not generally adhered to by the profession in this part of the country. We should have some understanding as to how much of this service we all agree to furnish under our contract.

"Some consideration might profitably be devoted to what constitutes a complete set of plans, specifications and details. That is something which vitally affects the cost and especially if anyone is tempted to do the work for a low fee. If the public knew that by engaging an architect who is a member of the A. I. A. he is assured of receiving a carefully worked out set of plans and specifications in accordance with a certain high standing adopted by the A. I. A., it would help to gain the confidence of the public and be of help to the profession as well. We talk much about the public not being appreciative of the architect's services. It should be of first importance to correct the shortcomings within our organization.

"We also wish to recommend that a Chapter schedule of charges be published, stating the proper minimum charges for various lines of work. We suggest the following minimum charges:

General and commercial work	6%
Residence work	10%
Clubs and fraternity houses	8%
Alterations	10%
Furniture, ornamental and decorative work	10%

"If the engineering fees, mechanical, electrical, acoustical, are to be paid by the owner in whole or in part is a question to be decided. We realize that the problem will arise where discretion as to the proper charges has to be made.

"By frank discussion, unselfish cooperation and assistance, we can do much to elevate the standard of the architectural profession, gain the confidence and respect of the public and place our profession in its rightful place in the community.

"James H. Schack, *Chairman;* A. H. Albertson, John Graham, Andrew Willatsen."

It was voted that this report be referred to the new Committees on Practice and Program for the consideration of the suggestions made as to schedule of charges and discussion of practical professional problems.

Ordinances and City Planning

Mr. Fred Stephen, chairman of the Ordinance Committee, reported verbally for his committee that its services as a part of a joint committee to revise the Seattle Electrical Ordinance had resulted in recommendations from the joint committee, but no further action by the city appeared to have resulted. It was expected that the joint committee would, in the near future, take some further action in the matter.

Mr. Albertson, chairman of the Special Committee on City Planning, reported that his committee, which was for the main purpose of selecting organizations that should be represented on a general committee, recommended that, for the purpose of preliminary organization, a committee be formed of representatives from each of the unofficial organizations now represented on the Seattle City Planning Commission, this preliminary group having the power to enlarge or decrease its membership or act in any way it deemed wise to accomplish its purpose, to cooperate with the City Planning Commission in making its work more effective. The report asking for discussion by the Chapter, Mr. Alden expressed the appreciation of the representatives of the Planning Commission who were present at the special meeting devoted to this subject, stating that they considered the meeting a very effective step in promoting the interests of city planning in the city. It was voted that this Special City Planning Committee of the Chapter be continued.

Exhibition Committee

Mr. Jones, chairman of the Exhibition Committee, presented the following report:

"The committee arranged two architectural exhibitions which were held concurrently; one of domestic work in the Gallery of the Seattle Fine Arts Society which opened on October 10th, and another of general character, including domestic work, in the Frederick and Nelson Auditorium, opening October 17, 1927.

"It was necessary to erect temporary partitions in the Frederick and Nelson Auditorium to obtain sufficient wall space to hang all the exhibits tendered, a very large part of the expenditure of the committee being used for this necessary work.

"The downtown exhibition, in the Frederick and Nelson Auditorium, included work of well-known architects from various parts of the country, and a number of beautiful drawings by some of the most noted American renderers. These drawings were of great educational value to students of architecture and were also of interest to the public. Many of the exhibits of the Washington State Chapter were of a very high character and architecturally compared very favorably with those from other sections of the country.

"After the close of the exhibitions in Seattle a large part of the work was displayed for a week in Tacoma and at Portland, Oregon. The Eastern renderings were then sent to Eugene, Oregon, for a short display before being returned to their owners.

"As the bills for packing and handling were being sent to the Treasurer for settlement, your committee makes no statement of the financial phases of the exhibition, but will rely on the Treasurer to cover these matters in his report.

"Meredith Jones, *Chairman;* William J. Bain, Lance E. Gowen, Arthur L. Loveless."

Election of Officers

The next order of business being the election of officers for the ensuing year, the report of the Nominating Committee was presented by the chairman, Mr. Albertson, and the Secretary having reported that no other nominations had been submitted, it was voted that the ballot of the Chapter be cast for the nominees of the committee and these were declared elected as follows:

President, Sherwood D. Ford; First Vice-President, F. A. Naramore; Second Vice-President, Herbert A. Bell; Third Vice-President, G. Albin Pehrson; Secretary, J. Lister Holmes; Treasurer, A. M. Allen; Member of the Executive Committee for three years, Clyde Grainger.

The motion being made and seconded that a rising vote be given in appreciation of the distinguished services of the members of the outgoing administration, the newly elected President called for this vote, which was carried unanimously. It was voted that the selecting of delegates to the coming Institute Convention be left with the Executive Committee.

New Business

On the President announcing that new business would be considered, Mr. Borhek read a communication from Mrs. Gue of Santa Barbara, California, advocating an organization for promoting the appreciation of architecture by establishing architectural exhibits in the libraries and schools throughout the country, the expense to be provided for by subscription from the different material industries. After a suggestion from Mr. Albertson that the attitude of the Institute Board on this matter be ascertained, it was voted that a committee be appointed to take this matter up with the Pacific Coast cities and report to the Chapter at a later date.

Mr. Alden, Editor of the Bulletin, explained the situation in regard to its publication, stating that it was his belief that it should not be continued as a one-man effort, but that the Chapter should have a greater participation in its publication. This led to a vote that it be the established policy of the Chapter to continue the Bulletin and that the Editor meet with the Executive Committee to determine what should be done to secure more general Chapter participation. A vote of thanks was also extended to the Editor for the efficient manner in which the Bulletin had been conducted.

A letter was read from the Oregon Chapter inviting our Chapter to a joint meeting to be held at Longview, Washington. This letter was ordered placed on file, to be considered at a later date. After a vote that a letter of condolence be sent to the family of our late member, Earl G. Park, the meeting adjourned at 5:15 p. m.

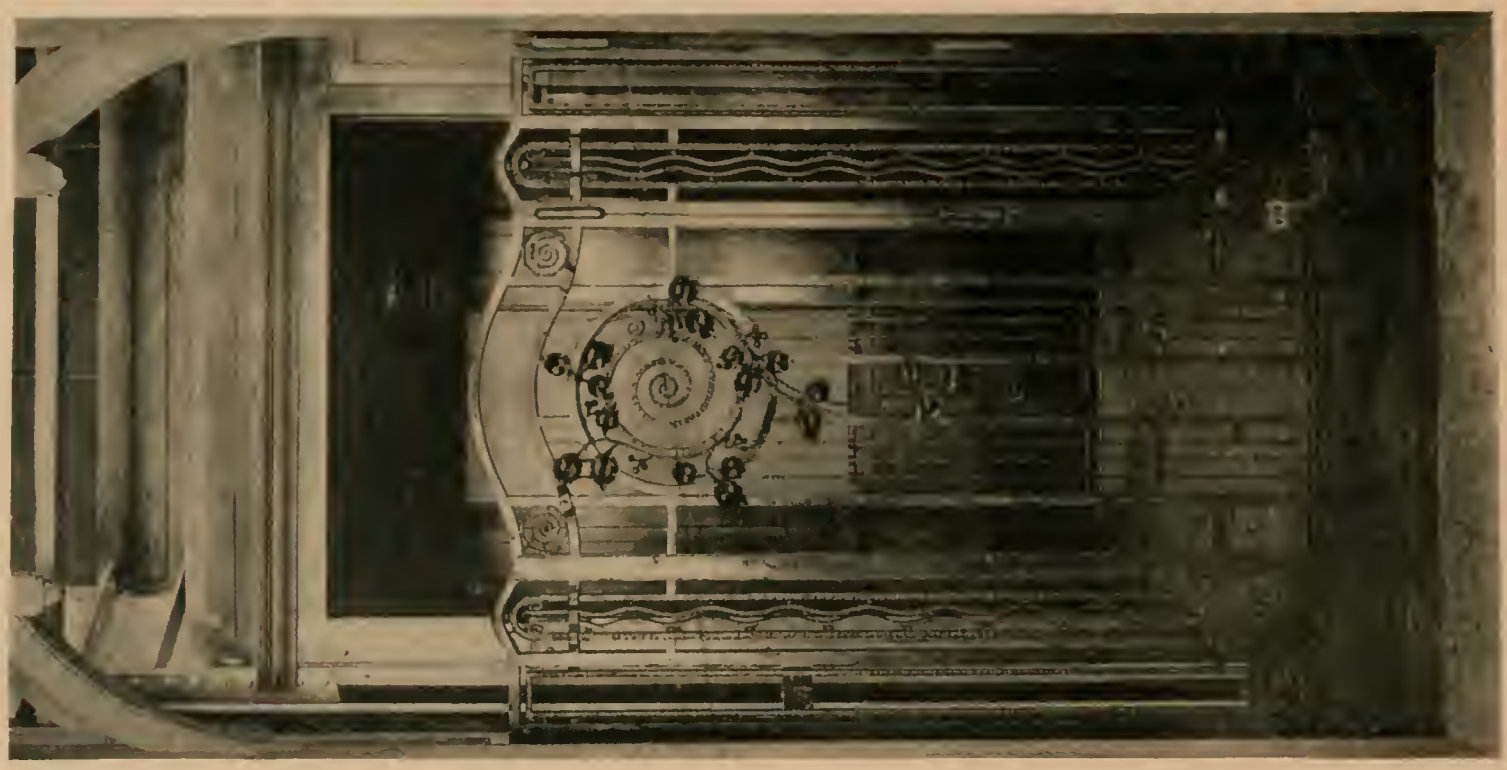
The Annual Dinner

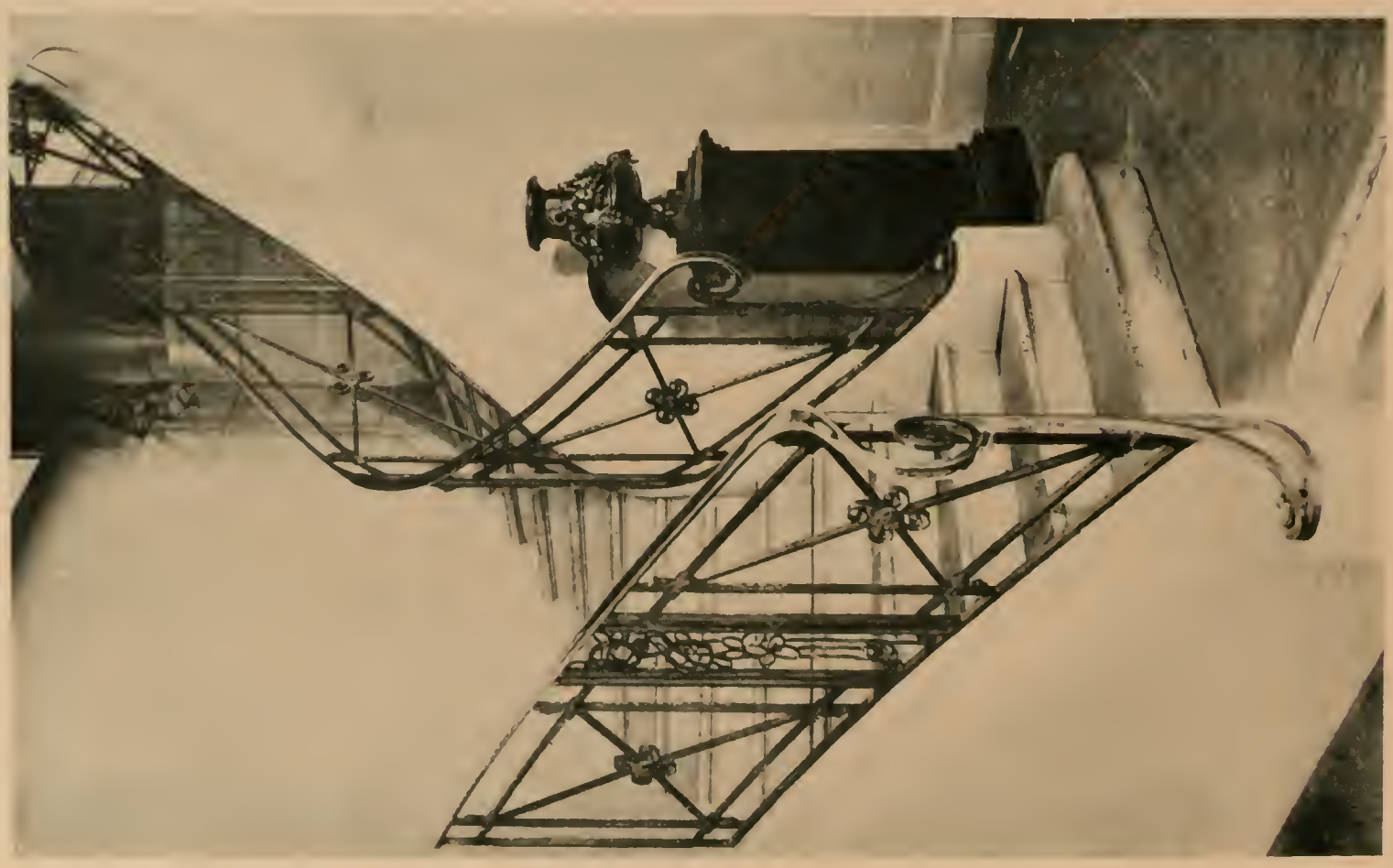
The members of the Chapter reassembled at the Olympic Hotel at 7:00 o'clock with their wives and guests for the dinner and entertainment which was to conclude the annual meeting.

At the conclusion of the entertainment, Mr. Thomas prepared the way for the concluding feature of the program by introducing Dr. Herbert E. Gowen, who gave a lecture on the Art of Peking, illustrated by a fine collection of slides collected by our Chapter member, Mr. Vogel, during his stay in the Orient.

Following Dr. Gowen's address, which was thoroughly enjoyed, a vote of thanks and appreciation was extended and with a few parting words from the retiring President, Mr. Thomas, the Thirty-third Annual Meeting of the Chapter came to an end.

The Entertainment Committee, to which much credit is due for so successful an occasion, consisted of Joshua H. Vogel, chairman; Arthur Dysart, R. E. Borhek and E. R. Williams.





IRON STAIR RAIL AND ELEVATOR DOOR, PARIS, FRANCE. WM. HERBE AND DEFAUX, ARCHITECTS

ART IN IRON & BRONZE

DETAIL OF IRON DOOR FRAME, PARIS, FRANCE
M. E. MOLINIE, ARCHITECT

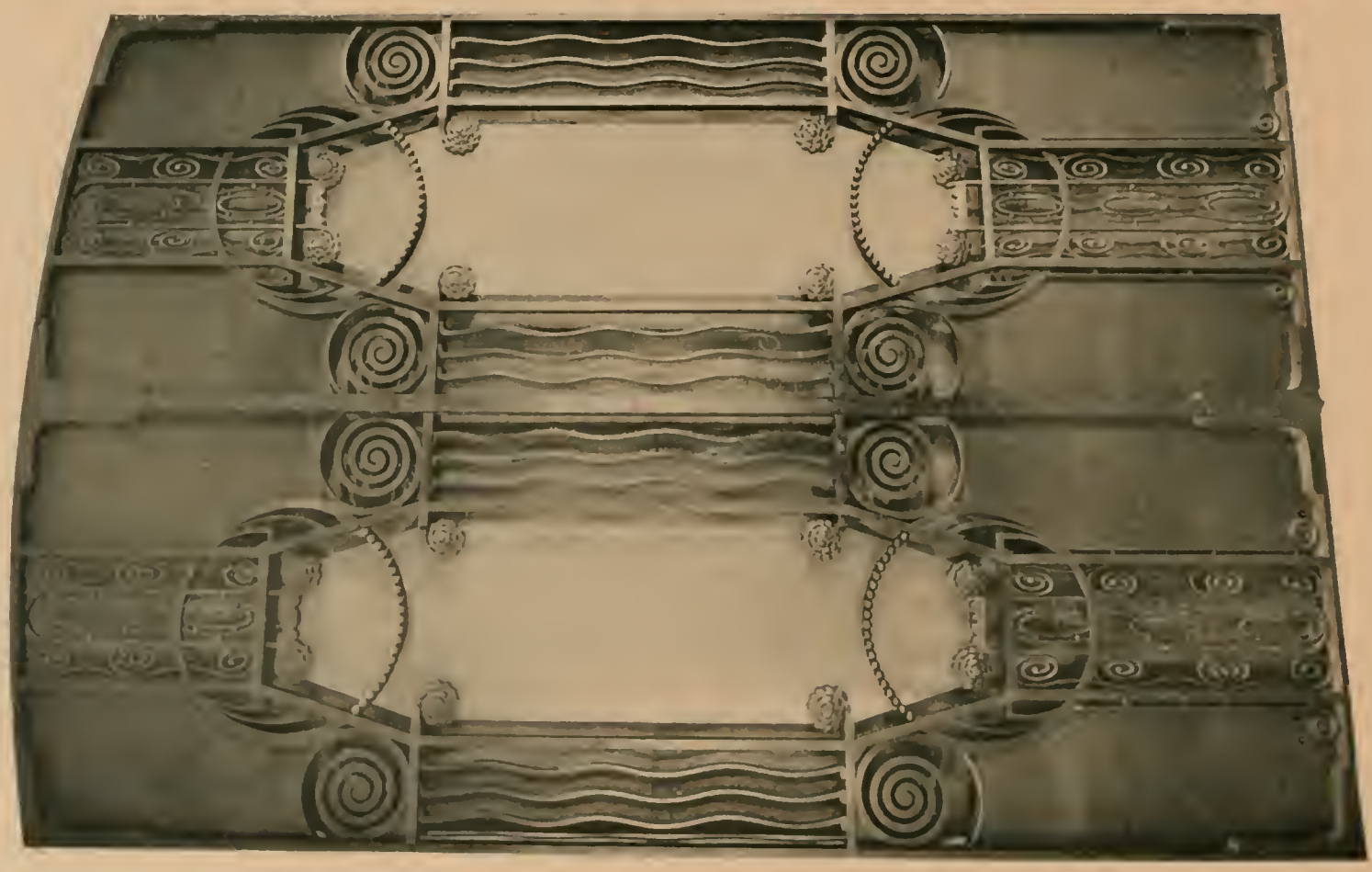
MODERN FRENCH IRONWORK

WE HAVE grown to consider Paris as representing the last word in matters of art. Accordingly, it will certainly do us no harm to inform ourselves as to recent developments there in the ancient art of wrought-iron work.

"L'Arts Nouveaux" struck France with a vengeance when that movement started, about the end of the century; and some of its most fearful and wonderful examples were put into iron. But the delicate and refined sense of the French people has been at work, and as the few illustrations here given will show, those early geometric monstrosities have given way to a free and charming play of fancy in which constructive lines are embroidered with naturalistic or symbolic forms, in easy and graceful fashion. Construction is being ornamented.

It is not the intention to hold this treatment up as a model, to be copied closely or approximately. But the essential spirit of their design is one which should receive serious appreciation, which may well stimulate a more original, creative study of our special American problems. A skeleton of definitely structural forms, clearly intended and suited for practical purposes; interwoven or applied ornament which obeys the law of harmony in form and scale, which warms and softens the cold and hard material of which it is made; here is food for thought, inspiration for significant interpretation of modern civilization.

Iron Stair Rail, Paris, France
M. E. Molinie, Architect



IRON DOORS, PARIS, FRANCE. M. BRACHET, ARCHITECT

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR [SERIAL ISSUE OF THE INSPECTOR] NUMBER TWO

METHOD USED TO CONDEMN PROPERTY

Procedure followed by municipal authorities to determine damages and award compensation therefor when land and property is condemned for public uses, and in particular opening and widening of streets, is briefly explained in published statement attributed to E. H. DeLorey, deputy city attorney of Los Angeles, quoted here in part:

"Damages are awarded on the basis of the value at the time of the issuance of the summons in the condemnation suit. Values are established by what a purchaser who does not have to buy would pay to an owner who does not have to sell. In other words, a forced sale does not determine values.

"Damages are awarded on the basis of the land taken, the value of the buildings condemned, and the loss of value to the balance of the property, by reason of the severance.

"If there is a leasehold interest, the damages to the leasehold are deducted from the award to the owner. A leasehold interest is based on the market value of the lease. No damages are allowed for loss of business due to the condemnation, or for personal property, such as signs and trade fixtures.

"After complaints are served, a condemnation suit is set for trial, and referees are appointed by the court to determine the awards of damages. All persons who have answered the complaint are then permitted to appear before the referees, with or without witnesses or attorneys, and make such claims for damages as they see fit. After the property owners have been heard, appraisers for the city appear before the referees, and testify as to the damages sustained by each property owner.

"The referees then decide on the damages, to be fair and equitable to both the property owners and the city. In addition to the damage awards, the property owner can expect to realize increased values through the completion of the improvement. These values are taken into consideration when the property owner pays his share of the cost of the proceeding."

* * *

GOVERNOR FILLS STATE OFFICES

Will J. French of Burlingame succeeds John A. McGilvray as president of the California State Industrial Accident Commission by virtue of appointment made by Governor C. C. Young. Meyer Lissner of Los Angeles was also appointed by Governor Young to succeed John A. Carrigan as a member of the same commission.

Both Messrs. French and Lissner formerly held posts of commissioners on the State Industrial Accident Commission and are well known for public services rendered the State. Governor Young, in a recent letter to the editor of "The Inspector," said it has been his purpose to fill vacancies that occur on State commissions by reinstating former members who have previously given valuable and efficient service and are consequently familiar with the problems over which they are to exercise jurisdiction. The two appointments here mentioned are consistent with Governor Young's policy.

GOVERNMENT INSURANCE SUGGESTED

Arthur Brisbane, eminent columnist, in his "Today" comment, published under copyright by the Star Company in the Hearst newspapers, recently suggested that the government should provide earthquake, tornado and bombardment insurance at low rates, carrying part of the risk itself. Mr. Brisbane further observed that accumulated profits on such insurance would in time provide a sum big enough to provide for any calamity and the insured would pay fair rates.

Big business hates the words "government ownership" and dreads the entering wedge, according to comment by Mr. Brisbane, who further says: "But it might make an exception for government calamity insurance—since private companies dislike that business and feel they must charge excessive rates for it."

Referring to the Pacific Coast, Mr. Brisbane asserts that a college professor, on unsound premises, predicted heavy earthquakes, and insurance companies promptly doubled earthquake insurance rates, that the risk might not worry them, and says he recently built an apartment house 42 stories high at Fifty-seventh street and Park avenue, New York City, insured the building against earthquake, tornado, and bombardment risk to the amount of $1,500,000, three-quarters of the amount with a New York company.

And *The Los Angeles Times*, apropos of earthquakes, comments editorially:

"Forecasting of earthquakes has been officially banned in Chile. The government has decided that such predictions are not scientific and that they do much harm. A forecast had been made that Chile would be visited by a destructive temblor on a certain date. There were no shocks or shakes, but a number of people who slept out of doors until the time limit for the great disaster had passed became ill, also very much irritated; hence the ban. A ban on credulity would also seem to be in order."

* * *

ENGINEERS ELECT OFFICERS

Beginning the third year of its existence, the Society of Engineers of the San Francisco Bay District has elected officers for the current year as follows: President, Phillip Schuyler; vice-president, Glenn B. Ashcroft; treasurer, William G. Rawles; secretary, Albert J. Capron; directors, Hans Graff and Albert A. Robish.

* * *

HOW LONG IS PERMANENT?

The overworked use of the word "permanent," applied perhaps too commonly and questionably to building products, often reminds one of the advertisements displayed in windows of beauty shoppes—"Permanent Hair Waves Guaranteed Six Months."

* * *

John Reid, Jr., architect, who has long filled the post of city architect in charge of designing school buildings and other municipal structures in San Francisco, resigned last month. It is reported ill health suggested that Mr. Reid relinquish the municipal post.

THE INSPECTOR

RESPONSIBILITY FOR UNDERPINNING OF BUILDINGS

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the thirty-second of a series of articles on building codes)

THE VALUE of building ordinance requirements intended to regulate and fix responsibility for the underpinning of buildings on properties adjoining premises excavated for building projects remains a moot question, to judge by precedents established by court decisions. Just what weight building ordinance enactments carry in affairs that are not definitely distinguished as matters affecting the municipality itself, or that come within those powers which are classified as police powers but tend to take on the aspect of regulating contractual relations of private interests, is very doubtful.

The subject of this article, however, is of more than passing interest to all engaged in building. In some cases costs of underpinning have been incommensurably high, due to peculiar conditions encountered where there existed marked difference of ground levels between the excavated premises and adjoining properties.

Among those who have given considerable thought to the subject are the Underpinning and Excavating Committee of the Southern California Chapter, Associated General Contractors. In a recent issue of the association's official journal were published these timely legal decisions:

"The Civil Code of California, section 832, reads as follows: 'Each coterminous owner is entitled to the lateral and subjacent support which his land receives from the adjoining land to make proper and usual excavations on the same for purposes of construction, on using ordinary care and skill, and taking reasonable precautions to sustain the land of the other, and giving previous reasonable notice to the other of his intentions to make such excavations.'

"An illustration of building ordinance requirements is found in sections 126 and 127 of the Los Angeles building ordinance. These two sections read as follows: 'Every person, firm or corporation excavating for the purpose of laying the foundation of any building, or for any other purpose whatever, shall support and protect from damage all adjoining land, buildings, streets, alleys and sidewalks, by underpinning, cribbing or shoring, or such other device as will prevent all settling, cracking or damage whatever.

" 'The depth of 12 feet below the adjacent curb level is hereby fixed as the standard depth of foundations. Any person excavating to a greater depth than the above standard shall protect the adjoining property from any damage due to said excavation. No person constructing foundations to the proper or standard depth shall be liable for damages to contiguous buildings, the walls of which have not been constructed to the standard depth.' "

LEGAL DECISIONS CITED

C. C. Carleton, Los Angeles attorney for the Chapter of Associated General Contractors, reviewed the citations that follow:

"*Aston* v. *Nolan*, 63 California Reports 269: Plaintiff alleged that her neighbor (acting through an independent contractor) started to excavate a lot adjacent to plaintiff's land and buildings for the purpose of construction, and took away the earth therefrom without leaving proper or sufficient support for plaintiff's buildings, with the result that they were destroyed. The defendant denied negligence and claimed nonresponsibility on account of having an independent contractor, and not performing the work of excavation herself.

"The Supreme Court held that an adjoining landowner, when making excavations for the purpose of building, is not required to sustain the adjacent land upon which there has been placed a building. By giving notice of his intention to excavate under the terms of section 832 of the Civil Code, and conducting the work so that the soil without the weight of the building would not have fallen, his whole duty is performed.

"Further, that where the coterminous owner contracts with a contractor to excavate a lot for the purpose of erecting a building, and the contractor is silent as to the mode of doing the work, he is not liable for the damages occasioned by the acts of the independent contractor.

"*First National Bank* v. *Villegra*, 92 California Reports 98: The parties owned adjoining lots in San Francisco. The plaintiff was about to excavate for the purpose of building. Upon defendant's lot was a brick building. Plaintiff, in accordance with the requirements of section 832 of the Civil Code, notified defendant of his intention to excavate for the purpose of laying the foundation of his building. Defendant neglected to take any action toward the protection of his property, and the plaintiff, in order to prevent said building from falling in and upon his lot, was compelled to expend $1,400 in the support of the adjacent walls of defendant's lot, which would not have been necessary, had it not been for the defendant's building. The excavating owner sued the defendant for the $1,400 expended by him in the protection of defendant's property.

"The Supreme Court held that the purpose of the notice required by section 832 of the Civil Code is to give the adjacent landowner an opportunity to protect his property from possible damage, if he so desires, or to assume the risk of the results of threatened excavations; and that the notice does not impose a legal duty upon the adjacent landowner to protect his land, for neglect in the performance of which a liability can be created in favor of the excavator.

"That the purpose of section 832 of the Civil Code, in its broadest scope, is to enable the excavator to relieve himself from liability to the adjacent owner, and not to create a right in favor of himself against the adjacent owner.

"Accordingly, the Supreme Court held that the excavating owner had no right to recover the $1,400 which he had expended (without any agreement for repayment) in protecting his neighbor's building.

"*Conboy* v. *Dickinson*, 92 California Reports 600: Plaintiffs brought this action to recover damages, caused by a slide, to their property, in the sum of $3,000, and the jury awarded them the sum of $500. In upholding this verdict the Supreme Court held as follows:

"The object of the notice required by section 832 of the Civil Code is that the adjoining owner may have his attention called to the excavation proposed to be made by his neighbor, and, if necessary, shore up his wall or strengthen his foundation; but the fact that the notice was given does not relieve the excavating party from using ordinary care and skill, and taking necessary precautions to sustain the land (not the weight of any building thereon) of the coterminous owner.

"In this case, an owner excavated his land to the depth of 40 feet below the surface, at a season of the year when heavy rains might be expected, leaving the bank with a steep slope, and stopping his excavation only four feet from the division line. The court held that no such reasonable precaution was shown as to relieve the excavating owner from liability for damage to the adjacent land, caused by a sliding of the land.

"*Nippert* v. *Warneke*, 128 California Reports 501: In this case, the following notice was held to be in sufficient compliance with section 832 of the Civil Code:

SIMPLE NOTICE SUFFICES

" 'Dear Madam: As we are about to excavate the premises on the southeast corner of Haight and Devisadero streets, directly adjoining your lot, to a depth somewhat below your foundation, you are hereby notified to take the necessary measures to protect your property. Very respectfully.'

"*Alta Planing Mill Company* v. *Garland*, 167 California Reports 179: In this case it was held that a provision in a building contract to the effect that 'the contractor shall do all that is necessary to protect the adjoining buildings, streets and the public during the excavation, doing all the shoring, bracing and trenching required to that end,' does not place upon the contractor the duty of going upon adjacent property and putting supports beneath the foundations of buildings thereon nor impose upon him any greater liability than that imposed on the owner by section 832 of the Civil Code, which does not require support for buildings which have been superimposed upon the land adjacent to that upon which an excavation is to be made.

"That, under a clause in a building contract requiring the contractor to assume all responsibility for damages which may occur to the building or any adjoining building by any act or omission of himself or his employees, he is not liable for the cost of underpinning the walls of a building on adjoining property.

"An interesting comment is made by the court in this case on the provisions of the Los Angeles city ordinance referring to underpinning. It is as follows:

" 'A further contention is made that by an ordinance of the city of Los Angeles, which was duly made a part of the contract of construction, the work done on the adjoining property was within the scope of the contractor's duties and obligations. By one section of that ordinance, every person excavating for the purpose of laying the foundations of a building, "shall support and protect from damage all adjoining land, buildings, streets, alleys, and sidewalks by underpinning, cribbing or shoring, or such other device as will prevent all settling, cracking or damage whatever."

[Concluded on page 45]

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

Q. The secretary of an association asks: Is it permissible to construct doors in boiler rooms of apartment houses and hotels covered with scraps of metal and worn-out corrugated iron?

We believe the framers of the State Housing Act of California intended that the approved type of tin-clad fire-resisting door be used in boiler rooms in order to provide safety from fire. Your interpretation of the California State Housing Act will be appreciated because it is our opinion the law is often grossly violated. We would also like to know how to stop the use of these poorly built and actually not fire-resisting doors in boiler rooms.

A. Section 58, California State Housing Act, reads in part as follows: "Any door in the wall of such rooms shall be an approved fire-resisting door or a door constructed of three thicknesses of thirteen-sixteenths ($^{13}/_{16}$) inch by not more than six (6) inches, tongued and grooved, matched redwood boards entirely covered on the sides and edges with lock-jointed tin."

The words "any door in the walls of such rooms" means doors in or to a boiler room. "An approved fire-resisting door" may be taken to mean a door of a type approved by the Underwriters, because the word "approved" as defined in section 10 of the same State act clearly permits that interpretation, but "approved" under the same definition also means "whatever material, appliance, appurtenance or other matter meets the requirements and approval of the department charged with the enforcement of this act." The type of door which is apparently the source of your complaint evidently is approved by the building and fire inspectors under the latter authority for approval, or at least they do not object to the use of that type of door; otherwise it could not be used.

The said section 58, which is quoted in part, appears clearly to indicate three types of door which may be used in a boiler room, and this also applies to doors of rooms where automobiles are kept or stored in apartment houses and hotels:

(a) Door approved by the Underwriters as fire-resistive. (b) Door of redwood boards entirely covered with lock-jointed tin as described in the act. (c) Door approved by the enforcing officials other than either of the two types mentioned in "(a)" or "(b)." In this way, perhaps, approval is given to the kind of doors which suggest your complaint.

It is possible to overcome the approval and use of the last-mentioned type of door by refusal of the enforcing officials to approve any door that fails to conform to the requirements referred to in "(a)" or "(b)" or a door which in every respect is equally effective. Another way would be by amendment to the local building code, setting out a specification to cover the subject which would be reasonable yet not less stringent than the requirements of the State act, in which event such an amendment would take precedence.

* * *

Q. Is there a State law that requires plans for public schools to be approved by the State Department of Education?

A. Plans for school buildings in cities and towns that have and enforce a building code are not subject to review by the State Department of Education; otherwise, yes. That, in substance, is the opinion reported to have been rendered by the Attorney-General of California.

HORIZONTAL SHEATHING IS BEST

Sheathing should be laid horizontally across the wall studs and nailed at each stud with not less than two 8d nails, according to one writer, who further asserts that: "Sheathing should not be laid diagonally across the studs. Test panels erected by the Bureau of Standards demonstrated conclusively that diagonal sheathing tends to crack the overlaying stucco by setting up strains in the supporting frame. This condition is undoubtedly due to the shrinkage of the sheathing, or even perhaps the studs, and whatever benefit may be anticipated from the diagonally placed sheathing is offset by the shrinkage effect. Diagonal sheathing is also less economical than horizontal sheathing, both in labor and material costs."

* * *

FORMER INSPECTOR NOW UNDER-SHERIFF

Jack Spaulding, former chief housing inspector with the San Francisco Department of Health, is now under-sheriff. Mr. Spaulding is a civil engineer and practiced in his chosen profession after leaving the municipal service. At the recent city election Mr. Spaulding was the first to announce his candidacy for supervisor and made a creditable showing. The appointment to the office of under-sheriff promptly followed the election of Sheriff William J. Fitzgerald, who is also an engineer, and former secretary of the municipal Board of Works in San Francisco.

* * *

A building code to establish minimum requirements for the regulation of building is advocated by George Hazeman, building inspector of Woodland, California, who appeared before the city council urging enactment of the requisite ordinance.

* * *

A. J. Hurley will have the title of city building inspector, and Edward M. McLaughlin has been appointed city electrical inspector by the Richmond city council. This latter appointment and the title of building inspector for Mr. Hurley are effective this month.

* * *

Q. How soon could changes be requested for the State Housing Act of California?

A. Bills for consideration by the California Legislature usually are introduced during the early part of session. Legislature will convene first Monday in January, 1929.

* * *

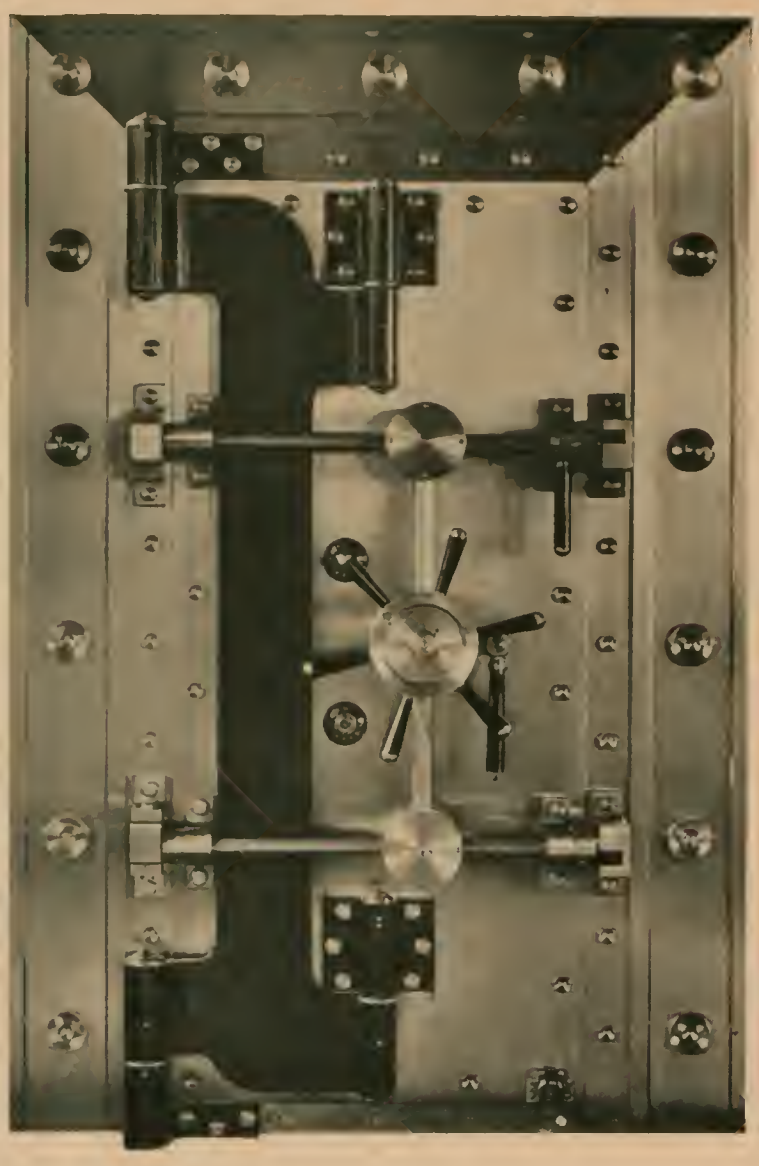
RESPONSIBILITY FOR UNDERPINNING

[Concluded from page 44]

" 'An expert witness was permitted by the trial court to testify with reference to the meaning of this part of the contract. He said that under the well-defined custom and usage in the city of Los Angeles, the terms shoring, bracing and trenching had no reference to underpinning. Such testimony was held to be entirely proper.'

"The Supreme Court further stated: 'It was clearly not within the contemplation of the parties to the contract that the Alta Planing Mill Company (the excavating contractor) should make permanent improvements upon the property adjoining that upon which the work of excavating and building was to be executed, nor was that the meaning reasonably to be derived from the ordinance.'

"*Hedstrom* v. *Union Trust Company*, 7 California Appellate Reports 386: In this case the court held that the owner of the building, by taking measures to support his building with proper foundations, does not relieve the excavator from his duty of supporting the land under the building."



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INSTITUTE AND CLUB MEETINGS

SAN FRANCISCO ARCHITECTURAL CLUB

The initial directors' meeting of the 1928 administration took place on the evening of January 25th, at which time several new policies of club management and government were formulated.

In general it was decided that the affairs of the club would be so conducted that the committee work of outgoing administrations would be taken up and continued along the lines of its original intent by the incoming administration. It is the consensus of opinion that the best interests and development of the organization will be served by carrying to their final completion any partially completed plans or activities of any one administration, rather than inaugurating policies and projects entirely different from those in force.

With a view to putting this idea into operation, the time of naming the several committee heads in charge of club work will be changed from January to June. It has been found that, due to summer vacations, the time schedules are interrupted and work planned in the spring does not get under way until the fall season. By this new arrangement the committee heads begin their programs in the fall and are given the opportunity to carry them through a full and active season to the beginning of the next summer vacation period.

To centralize control of all committees and their work each director is to be held responsible for some one committee and it will be his obligation to see that the work of that committee is done until the next change of officers.

Plans were also formulated for a jury system to pass upon all class work done in the club.

The regular monthly business meeting was held February 1st. President Lawrence Keyser named committee heads to function until June, as follows: Entertainment Committee, Ira Springer, chairman; Class Committee, Robert Nordin, chairman; House Committee, Ed. De Martini, chairman; Publicity Committee, Robert Nordin, chairman; Library Committee, Henry D. Kensit, chairman; Special Committee, Bertel Lund, Massier of Atelier.

The club's new wrought-iron sign, designed by Arthur Janssen and executed by Michel & Pfeffer in collaboration with Fink & Schindler, is now in place.

The Entertainment Committee announced that a theater party will be held in the immediate future and that a picnic will be held some time in May.

A special announcement comes in the form of an outdoor water color sketch class, which will be formed, if sufficient interest is shown by club members. Theodore Ruegg is signing up entrants to the group.

Upon completion of the business of the evening, the meeting was turned over to the Entertainment Committee. Mr. Purcell was the guest conductor of the musical program and kept the party livened up with his jazz playing on the piano. A quartet was easily formed, supplementing the instrumental playing.

Ira's piece de resistance of the evening was a Valentine Party, in which each member present received a comic valentine to suit his particular temperament.

In order to start an interest in the purchase of the new club pins, a raffle was held in which Ernie Gerber won the first pin to be delivered.

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

With a view to taking some definite step in the much-discussed question of educating the public to a conception of the function of an architect, his relation to his client and his value to the community at large, The Alameda Society of Architects is publishing a small booklet entitled "Principles and Purposes of Architectural Practice." The booklet will be distributed to the several members of the organization and placed in banks, building loan company offices, at building material exhibits and such places where they will be liable to fall into the hands of prospective home builders.

While such a booklet is necessarily limited in size, this work covers the salient points of the questions mentioned above in a very comprehensive manner and succeeds in giving the prospective builder information that is intelligently practical and sound. There are several divisions in the booklet. The first one briefly defines the nature, purpose and aims of the architect and his service and a second division of this subject develops the point that architectural service is not merely the making of sketches and blueprints but entails also protection of the client's legal rights, and the assurance, through supervision, that materials and workmanship in the home will be of the order and standard the client indicates.

Of special interest and value is the section devoted to the discussion of free sketches and the shopping about habit of so many people when they come to seek architectural service. As this little booklet tactfully points out, no architect can do himself full justice as a counselor when he is placed in the unfortunate position of having to sell his ideas, not so much, perhaps, on their innate worth and suitability to the problem at hand, as on their surface appeal for cleverness or some similar illusive quality. The aim in this case is to give the client a realization that it is decidedly to his interest to approach and negotiate with an architect in the same good and complete faith and confidence that he retains a physician, an attorney or any other highly skilled professional worker.

The East Bay organization also reports that one of its directors, J. J. Donovan, has been appointed chairman of the New Industries Committee of the Oakland Chamber of Commerce. The New Industries Committee is concerned with extending cooperation to large and small concerns who desire to enter the business field in Oakland and adjacent territories, and that an architect has been named to head it is significant in both its utilitarian and artistic implications.

* * *

OREGON STATE CHAPTER, A. I. A.

The annual meeting of the Oregon State Chapter, A. I. A., held January 17th, was marked by the election of officers for the year 1928, as follows: President, Jamison Parker; vice-president, Harold Doty; secretary, Fred Aandahl; treasurer, Walter S. Church.

This occasion was also honored by the presence of a guest, distinguished in the architectural world, Professor Edgell, dean of the School of Architecture, Harvard University. Professor Edgell spoke on "The Tendency in Modern Architecture" and his talk was the most notable and instructive one enjoyed by the Chapter within the past year.

Frederick Brokaw of New York made display recently

in Portland of a valuable collection of etchings, featuring architectural subjects, and the exhibit has generally been pronounced as one of the best of its kind held in Portland.

At a meeting held December 20, 1927, the Oregon Chapter adopted a definite policy toward the federal building program now under consideration for Portland. The government is discussing the sale in whole or in part of the old post-office building and site and from the proceeds thereof help to finance a new federal building in some other location. The post-office building was built about 1875 and occupies the only remaining downtown open square. On the basis of the increased valuation, the selling price would make substantial contribution to the proposed new project.

The Chapter goes on record as opposing this plan and proposes instead to keep the post-office site intact; to remodel and change the building's interior in accordance with modern needs and to build a federal building on some other more favorable site.

Throughout the entire Chapter there prevailed a spirit of loss and sorrow upon the passing, January 23d, of E. A. Doyle, one of the best known and most capable architects of Portland. Offices of Chapter members were closed for the afternoon of January 26th, the date of the funeral services.

* * *

ARCHITECTS' LEAGUE OF HOLLYWOOD

The first monthly meeting of the Architects' League of Hollywood was held the evening of January 5th, when it was reported by the Exhibition Committee that arrangements had been made with the California Art Club for the use of their building at Olive and Hill streets, Los Angeles, during the annual exhibition of the organization. The date of this event has been set for the last two weeks in March.

January 12th the meeting was addressed by Professor W. C. Cook, who discussed "Earthquakes and Earthquake Construction." The third meeting of the month was one of unusual interest, being featured by a talk by F. S. Kwan of China, who spoke on "Architecture and Modern Practice in China." Mr. Kwan is amply qualified to discuss any phase of such a subject. He is a graduate of the Massachusetts Institute of Technology, Tienstien, China; is architectural advisor to the Minister of the Interior and retained architect for the Pekin-Mukden Railroad. Further interest in Mr. Kwan's talk was furnished by two marvelous ¼-scale models of Chinese temples. It was to Mr. Hodge of the California Stucco Products Company that the league members were indebted for this evening.

The final January meeting was devoted to further discussion of the exhibition and miscellaneous matters of a business nature.

* * *

LOS ANGELES ARCHITECTURAL CLUB

The Los Angeles Architectural Club held its annual election January 24th, at which time the following officers were named for the ensuing year: President, George P. Hales; vice-president, Hugh C. Oltsch; secretary, J. Raymond Wyatt; treasurer, Kemper Nomland.

Though the evening of February 3d was marked by heavy rains and adverse weather conditions, The Venetian Carnival, sponsored by this organization, The Architects' League of Hollywood and the Southern Chapter, A. I. A., was well attended, and the event was thoroughly satisfactory from a social and financial standpoint. The proceeds of the carnival amounted to $500, which sum is sufficient to provide a summer-school scholarship at Fontainebleau. A competition will shortly be held to determine to whom the scholarship will go. It is the ultimate aim of the Los Angeles Architectural Club to make its annual ball and frolic yield enough money to provide a full twelve months' study abroad for the architectural student who shall thus merit the yearly honor, and the attainment of this summer-school fund is a tangible step in the realization of the final goal.

The committees in charge of the carnival put in several weeks' work and the artistic aspects of the affair were conspicuously successful in their imaginative and varied utilization of color, design and illumination. The ballroom of the Roosevelt Hotel, Hollywood, was transformed into a Venetian thoroughfare. Costumes were obligatory, a requirement adding much to the gayety, abandon and fancifulness of the evening. Food and refreshments were excellent; while the punch, it is reported, left nothing desired in the way of inspiration.

* * *

TIFFANY STUDIOS ABSORBED BY GENERAL BRONZE CORPORATION

The purchase of the architectural bronze and lighting fixture division of Tiffany Studios by the General Bronze Corporation of Long Island City suggests preparations for important development in the bronze industry.

This is especially true, coming almost immediately after the consolidation of the John Polachek Bronze and Iron Company, Inc., and the Renaissance Bronze and Iron Works, Inc., already the leading producers in the art, into this new company. The Tiffany Studios' plant at Corona, Long Island, has been acquired, together with the entire personnel of that organization.

For a hundred years and more in this country, bronze craftsmanship has been developing without any conspicuous attempts at consolidation, with its obvious advantages, such as have become typical in so many other American industries, with beneficial results to consumer and manufacturer alike.

The field is easy to see. The Polachek Company was not organized until 1910 and in eight years became the leading producer in America. Likewise the Renaissance Company in a comparatively short period has had almost as striking a growth. The combination of these two strong concerns with the Tiffany Studios acquisition would seem to place the new company in a position for development work that will have a marked influence on the use of bronze in building operations throughout the U. S.

* * *

BOOK REVIEWS

The A B C of Plastering, by A. H. Telling, published by Oxford University Press, American Branch, New York, price $2.85.

The object of this work is to provide an elementary book in handy reference form for the use of the apprentice and the craftsman. The book contains 235 pages and 57 illustrations, 7½" x 5¼", cloth bound.

Real Estate Titles and Conveyancing, by Nelson L. North and DeWitt Van Buren, 719 pages, 6 x 9 inches, $6. Published by Prentice-Hall, Inc., New York. This complete book is up to date, thorough and, above all, it is practical.

The chapter on "Transfer of Title" contains valuable pointers which should help to overcome obstacles which your clients meet in closing real estate transactions. Escrows are explained to show how and when to use escrows where the circumstances of a transaction make it advisable to do so.

In addition, the book reprints, explains and reproduces more than 200 forms used in real estate title and conveyancing work—forms which can be used to safeguard clients in every step taken from the time a survey is made until "clear title" is delivered. All in all, this book is packed with an unusual amount of important data, presented clearly, logically and in an interesting manner.

BUILDING SITUATION, 1927-1928

ANALYSIS OF BUILDING ACTIVITY DURING 1927

[BY W. K. BOWES]
Vice-President, S. W. Straus & Co.

STUDIES of housing supply, occupancy ratios, and of building operations in our Pacific Coast cities during the last few years prove the wisdom of the reduction in new construction volume which has characterized the building industry here during 1926 and 1927. They also indicate a sound stability in this industry during the coming year.

At the opening of the new year there exists a very evident demand for new buildings of various types which must be supplied, a demand sufficient to keep the volume of construction up to that of 1927, at least, in all of the West Coast centers. In certain cities it is obvious that there is a surplus of certain types of structures, but such excesses are quite balanced by shortages of other types.

During 1927 ninety-eight Pacific Coast cities issued permits for new buildings to cost $452,339,617. This is the lowest annual total since 1922 and exceeds it by but 18 per cent. It shows a reduction of more than $48,000,000 from 1926 and a reduction of nearly $89,000,000 from the high record mark of 1925, as shown by the National Monthly Building Survey of S. W. Straus & Co.

All of the major cities of the West Coast reflect a 1927 reduction from the totals of 1926, the greatest being San Francisco, 23 per cent, and the smallest that of Los Angeles, less than 1 per cent, Portland 13 per cent and Seattle 17 per cent. The United States as a whole, as indicated by the records of 500 leading cities, shows a reduction of 12.4 per cent from the 1926 totals.

During the years 1923 to 1925, inclusive, intensive building activity resulted in a threatened overproduction of housing and floor space, which became an accomplished and embarrassing fact in some cities and was evident in most cities during the latter part of 1926. Warnings against further continuance of the abnormal activity then in progress, especially with reference to big building projects, were publicly issued by Mr. S. W. Straus and by others who are acknowledged authorities in the building industry.

An analysis of building activity during 1927 shows that the reduction in volume for this year is chiefly due to the lesser number of big building projects undertaken. This is also the case in the cities of the Eastern States, probably to a greater degree than along the Pacific Coast. This reduction in this type of construction has reestablished a proper balance as between supply and demand, which was threatened by the heavy building program of 1925 and still threatened at the end of 1926.

Students of the subject are well agreed that big building construction may now safely be resumed without jeopardy to existing buildings if proper precaution is exercised in the promotion of such enterprises. Constant growth in population, shifting centers of business activity, demands for increasingly better housing accommodations paralleling the general prosperity and the ambitions of the people, are factors constantly at work strengthening the demand for new buildings of all types and in all population centers.

While this two years' reduction in building operations has had the commensurate effect of curtailing employment in the building crafts, particularly evident during 1927, it has also effected an increased efficiency of production while maintaining wage schedules unimpaired. At the same time there has been a slight reduction in the cost schedules of building materials, estimated in some cities as high as 5 per cent. This, however, is unimportant, since labor represents approximately 60 per cent of the cost of building construction and wage scales remain as before.

Building activity is considered an important and a fundamental index of business conditions generally. It distributes enormous sums in payrolls to construction workers and to those who produce building materials. It reflects growth in population and economic prosperity, and it provides sound investment for surplus funds. A continued stable building program for 1928 in our Pacific Coast cities promises a steady and dependable prosperity in all phases of business and industry.

* * *

DETAILED FORECAST OF NEW BUILDING CONSTRUCTION FOR 1928

The following figures are taken from the Seventh Annual Building Forecast of the Architectural Forum. These figures indicate that building will continue in 1928 at least in the same volume if not reaching even greater totals than 1927. The total estimated expenditure for the entire country is $6,505,128,000. (Not including public works and utilities.)

WESTERN STATES

Type of Building	*Requirements for New Buildings by Percentages*			*Amount of estimated expenditures*
	1927	*1928*	*Change*	
Automotive	3.6	3.	— .6	$18,640,000
Banks	2.	1.2	— .8	7,247,000
Apartments	9.8	11.7	+1.9	72,230,000
Apartment hotels	4.3	5.9	+1.6	36,267,000
Clubs, fraternal, etc.	6.3	2.3	—4.	14,440,000
Community and memorial	1.9	1.7	— .2	10,645,000
Churches	6.2	6.1	— .1	37,640,000
Dwellings (under $20,000)	3.	4.3	+1.3	26,372,000
Dwellings ($20,000 to $50,000)	2.3	4.	+1.7	24,640,000
Dwellings (over $50,000)	1.9	2.7	+ .8	16,660,000
Hotels	11.3	6.9	—4.4	42,917,000
Hospitals	3.9	6.3	+2.4	39,200,000
Industrial	2.9	3.7	+ .8	22,917,000
Office buildings	11.6	14.2	+2.6	87,720,000
Public buildings	9.6	4.7	—4.9	28,900,000
Schools	13.9	13.3	— .6	82,666,000
Stores	2.1	4.1	+2.	26,713,000
Theaters	2.4	2.8	+ .4	17,340,000
Welfare, Y.M.C.A., etc.	1.	1.	.....	6,143,000

Total estimated expenditure for new buildings in 1928 ..... $619,297,000

* * *

A grand total of 10,101 permits for new buildings to cost $28,585,560 were issued during January in 98 Pacific Coast cities, according to official reports of municipal building inspectors tabulated in the National Monthly Building Survey of S. W. Straus & Co.

* * *

Five hundred and nine building permits for a total amount of $1,081,529 were issued in San Diego for the month of January, 1928.

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THE IMPORTANCE OF COLOR

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BUILDING IN SOUTHERN CALIFORNIA MAINTAINS STEADY VOLUME

[BY SEWARD C. SIMONS]
Secretary, Construction Industries Committee, Los Angeles Chamber of Commerce

February 1, 1928

THE GENERAL LEVEL of building operations in the city of Los Angeles remained remarkably steady in 1927 as compared to the previous year. So close were the values, indeed, that the variation is only a little over two one-hundredths of one per cent. The total value for 1927 was $123,027,139 as against $123,006,215 for 1926, while the number of individual permits granted in 1927 amounted to 37,655 as against 37,478 in the previous year.

If the total is examined in the various classifications, it is found that almost exactly one-half of the building for the city was devoted to residential construction, there being $62,078,117 expended in new homes. Half of this figure in turn was for single dwellings and the other half for double residences and apartments. In this respect 1927 also was very similar to 1926.

The second major group of buildings as classified by the Building and Safety Department goes under the head of business buildings. The total for this group amounted to $18,401,512, as compared with $16,018,883 for 1926. This group includes all private garages not included in the residence building and this accounts for $4,630,000 of the total. The other large subclassifications covered $9,783,000 of mercantile buildings and $3,492,000 of office buildings.

Under the next heading "Industrial" are included factories, warehouses, motion-picture stages, etc. In spite of the fact that the year was marked by a tremendous growth of new plants in the Los Angeles district, this heading was slightly lower than in the previous year for the reason that most of the new factories of importance were located outside of the Los Angeles city limits. Thus B. F. Goodrich Company pushed their new factory well along towards completion at an expenditure of over $2,000,000. Firestone Tire and Rubber Company began a plant costing about the same amount and other important buildings were built by such concerns as Truscon Steel Company, Columbia Steel Company, etc., none of which appears in the building total. This group accounted for $4,124,173.

A classification of buildings which has been highly important for the last few years is "public and semi-public buildings." The total of this group for 1927 was $20,296,702, a drop of 6 per cent from the figures of 1926. Close as the correspondence is between these total figures for the two years, the components are widely diverse. In 1926 the main items in this group were $6,700,000 for schools and $4,500,000 for public buildings, which included chiefly the new Los Angeles city hall. Theaters amounted to $3,500,000. In contrast for 1927 the school construction had fallen to a little less than $2,000,000 and the public buildings to $1,950,000. Hospitals, on the other hand, which accounted for but $200,000 in 1926, rose to $9,281,000 for 1927 because of the large county construction as well as some semi-private institutions. The hotel construction, while listed in the 1927 figures at a little less than $2,000,000, was in fact somewhat greater than this amount, because the permit for a major addition to the Biltmore Hotel amounting to $2,400,000 was, by reason of the peculiarities of the building ordinance, classified under the heading of "Additions" rather than "Hotels." If this were assigned to the more specialized classification, the hotel total would have shown a material gain in 1927 over 1926.

The last of the main groups outlined by the Building Department comprises a miscellaneous group in which are included additions, alterations, etc. The total here was a little over $18,000,000, or substantially the same as the 1926 figure.

It is possible by such an analysis, therefore, to see that while the general volume of construction showed little change, yet the class of work done varied considerably from the previous year.

In view of the fact that practically all of the larger cities of the country showed substantial decreases in construction, Los Angeles may perhaps feel a justifiable satisfaction in the maintenance of this high volume of work. Preliminary computations indicate that New York showed a decrease of 17 per cent, Chicago 3½ per cent, Detroit 21 per cent, Philadelphia 16 per cent, while Los Angeles, which now ranks fourth in the cities of the country in point of building volume, showed a slight gain.

Prediction as to the course of building during the coming year is always hazardous. Those architects, engineers and contractors with whom we have contacted seem to feel, however, that a continuation of about the same amount of construction may be looked for, although for 1928, as in 1927, the channels into which the expenditure will pull may show a considerable change.

* * *

BUILDING CONSTRUCTION

Building in the city of Los Angeles for January, 1928, showed a moderate increase over the previous month, but a slight decline from January of last year. Figures reported by the city building department indicate a total of $7,509,691, with 2852 as the number of individual permits. This compares with $6,630,403 from 2667 permits for December, 1927, and $8,129,749 from 2844 permits for January a year ago. It is notable that while the largest permit for the month was issued for a downtown store, considerably more than half of the total was for residence buildings of various types and the total number of permits granted remains very large, indicating the steady demand for more houses.

Construction continues particularly active in Phoenix, Arizona, in the vicinity of which two new hotels are announced, in addition to those started during 1927. A new municipal and county building estimated to cost nearly a million dollars is also scheduled for the near future in that city. Construction is also very active in Southern Idaho, Boise closing the year with construction doubling 1926.

* * *

ARIZONA SETS BUILDING RECORD

Building activity over the State broke all records during 1927. Phoenix permits reached $5,652,115 as against $2,637,125 for 1926, representing the best building year in history. A new bank building, a telephone building, a $500,000 theater, are well under way and two new hotels in addition to those started during 1927 are promised for the current year. Tucson also set a high building mark with permits of $2,265,757.

* * *

The Kraftile Co. announces a new catalog of standard size containing illustration in color of their high-fired faience tiles and bathroom fixtures. Architects and contractors may obtain copies by writing to the main office at 55 New Montgomery street, San Francisco.

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Oakland Ornamental Compo Works—Compo Work
Fox Furnace Company—Warm Air Furnaces
Western Hardware Co.—Builders Hardware
General Water Heater Co.—Water Heaters
Pole and Tube Works—Steel Flag Poles
Universal Steel Products Co.—Windows
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Window Muffler Co.—Window Muffler
Michel & Pfeffer—Steel Windows
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Barnes-Corning Co.—Slate

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IN THE PROFESSION

Architects Curlett and Beelman, 1020 Union Bank Building, Los Angeles, have been commissioned by the Kaspare Cohn Hospital to prepare plans for a class A building to cost $1,450,000. The building will be of steel frame and reinforced concrete and will have accommodations for 250 patients. The same architects are preparing plans for a one and two story tire service building to be erected at Eighth street and Towne avenue, Los Angeles, for the Firestone Tire and Rubber Company. This building will cost $100,000.

* * *

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned by the Watsonville High School District to prepare plans for a group of school buildings to cost $175,000. The same architect is preparing plans for the second unit to the high school at Hollister. These additions will consist of auditorium and administration building and will cost $100,000.

* * *

Gottschalk and Rist, architects, Phelan Building, San Francisco, are preparing plans for the second unit to the Sequoia Union High School of Redwood City, to cost $250,000. Other work in the office includes new store fronts and fixture work for Paul T. Carroll, who will open a new store in the Phelan Building.

* * *

The following were granted certificates to practice architecture at the meeting of the California State Board of Architecture, January 31st: Leon D. Lockwood, 105 Montgomery street, San Francisco; Rollin S. Tuttle, 505 California Building, Oakland, Calif.; Eugene E. Maurer, 9 Ancha Vista lane, San Anselmo, Calif.

* * *

Architect George W. Kelham, 315 Montgomery street, San Francisco, has been commissioned to prepare plans for a five-story steel and concrete administration building in Oakland for the Fabiola Hospital Association. The new building will provide 125 additional beds and will cost $650,000.

* * *

Architect Lionel H. Pries of 604 Mission street has terminated his San Francisco practice to join William J. Bain in partnership. All future professional communications should be addressed, Bain & Pries, Liggett Building, Seattle, Washington.

* * *

The Engineering Department of the Pacific Gas and Electric Company is preparing plans for a reinforced concrete warehouse and garage to cost $250,000 which will be located on the block bounded by Eighteenth, Nineteenth, Folsom and Shotwell streets, San Francisco.

* * *

Reed Brothers, architects, 105 Montgomery street, San Francisco, have completed plans for a steel frame and concrete theater, store and apartment building to be erected in San Rafael for Jacob Albert. The building will cost $150,000.

* * *

Architects Reed Bros., 105 Montgomery street, San Francisco, have been commissioned to prepare plans for a new theater building to cost $250,000 and to be erected at Broadway near Grant avenue, San Francisco.

Willis C. Lowe, architect, 354 Hobart street, Oakland, has prepared preliminary plans for a ten-story class C hotel and store building in Oakland. This structure is being financed by the Straus Company.

* * *

Architects Starks and Flanders, Ochsner Building, Sacramento, have been commissioned to prepare plans for a three-story class C store and lodge building to cost $100,000 by the Oroville Lodge of Elks.

* * *

Sidney B. Noble and Archie T. Newsom, architects, formerly located in the Wells-Fargo Nevada Bank Building, San Francisco, are now located in their new offices at 1615 Broadway, Oakland.

* * *

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, are preparing plans for a one and two story class C Students Union Building for Occidental College. Building will cost $150,000.

* * *

Architect Paul R. Williams, 3839 Wilshire boulevard, Los Angeles, is preparing plans for a group of 20 brick art and craft buildings to be erected in Culver City for Harry H. Culver Company, to cost $200,000.

* * *

Architect H. A. Minton, 550 Montgomery street, San Francisco, is preparing plans for a new class A bank building to be erected by the Bank of Italy in Sacramento. Building will cost approximately $500,000.

* * *

It is reported that the Olympic Hotel, Seattle, Washington, will build a new ten-story annex which will provide 300 additional rooms and cost approximately $500,000.

* * *

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* * *

Dodd & Richards, architects, have moved their offices to the new architects' building, 816 West Fifth street, Los Angeles.

* * *

R. D. Goodwin, architect, formerly of Weslaco, Texas, is now located at 903 Travis Building, San Antonio, Texas.

* * *

J.Charles Stanley, architect, announces his removal from 4401 White Building to 432 Republic Building, Seattle, Wash.

* * *

Joseph J. Patterson, architect, announces his removal from 1821 Western avenue to 1915 Dartmoor Court, Fort Worth, Texas.

* * *

W. J. Hladky, architect, announces his removal from 2200 B avenue, Cedar Rapids, Iowa, to 71 E. 52 Place, Los Angeles, Calif.

* * *

Horatio W. Bishop, architect, announces his removal from Carthage Center to Carrier 799, Station S, Los Angeles, Calif.

* * *

Architect George Burnett announces removal of offices ro 206 Reynolds Building, 870 Main street, Riverside, Calif.

The Mutual Realty Investors Corporation have commissioned Architect Henry Shermund, Hearst Building, San Francisco, to prepare plans for an eleven-story class A community apartment building to be erected in San Francisco. Building will have 24 apartments and cost $250,000.

* * *

Architect Harold Cross, Metropolitan Building, Los Angeles, has prepared preliminary plans for a reinforced concrete church building to be erected on the corner of Griffith Park boulevard and Lucille avenue, by the Bethany Presbyterian Church. The building will cost $200,000.

* * *

Architects Masten and Hurd, 210 Post street, San Francisco, are preparing plans for an addition to Kezar Stadium, Golden Gate Park, San Francisco. The addition will consist of reinforced concrete superstructure and provide accommodations for 48,000 people.

* * *

Architect John J. Donavan, Tapscott Building, Oakland, is completing working drawings for a group of convent buildings for the College of Notre Dame at Belmont, San Mateo county. The buildings will cost $1,000,000.

* * *

Architect Hamilton Murdock, Syndicate Building, Oakland, is preparing plans for a two-story Spanish type residence for Mr. C. P. Murdock. The house will cost $25,000.

* * *

Architects Weber and Spaulding, 627 South Carondelet street, Los Angeles, are preparing plans for a group of men's dormitory buildings for Pomona College, to cost $1,000,000.

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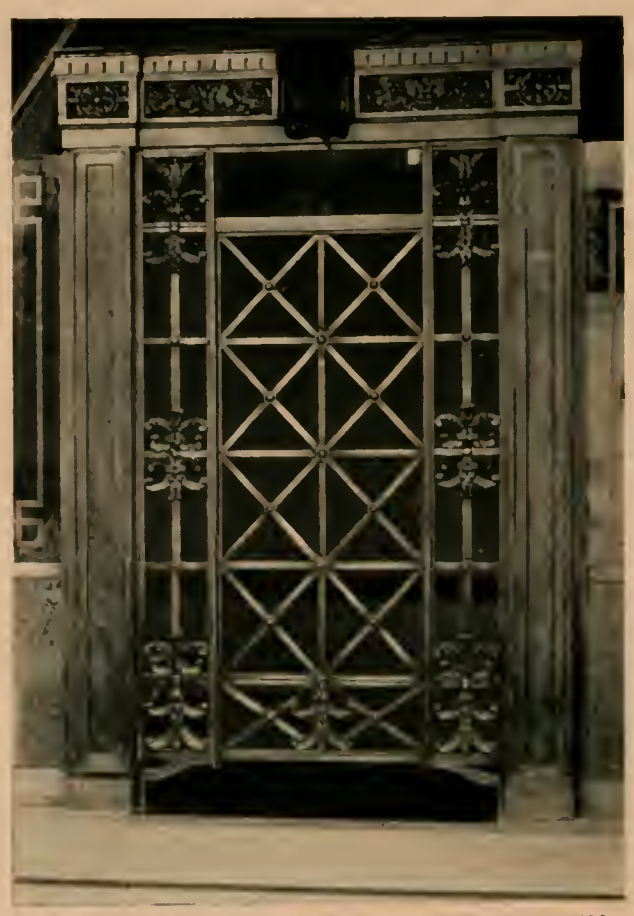

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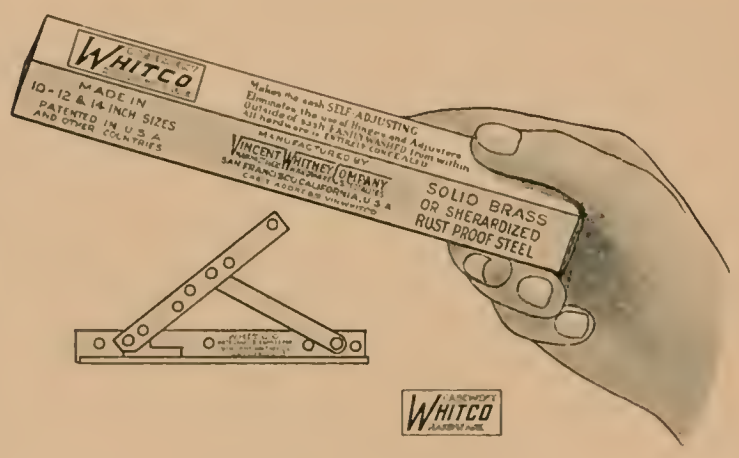
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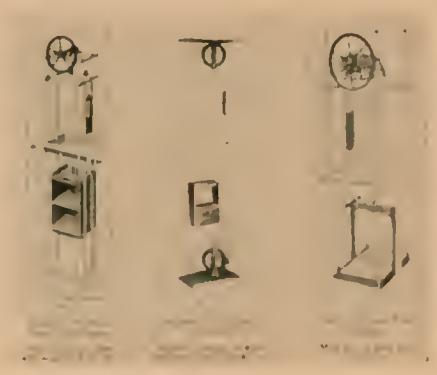

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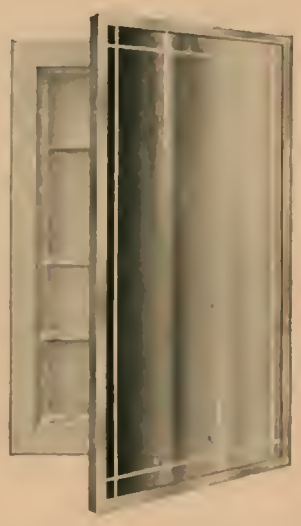

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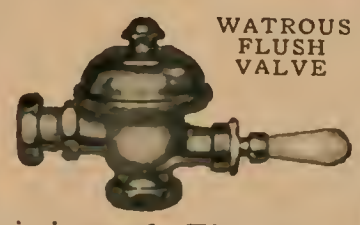

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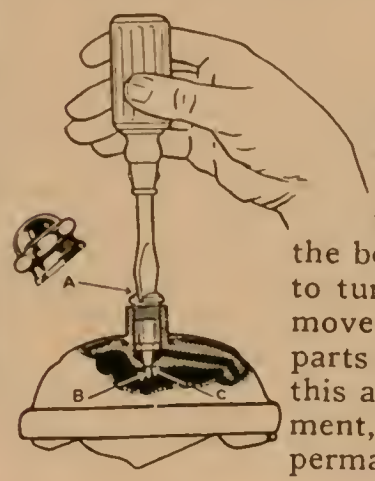

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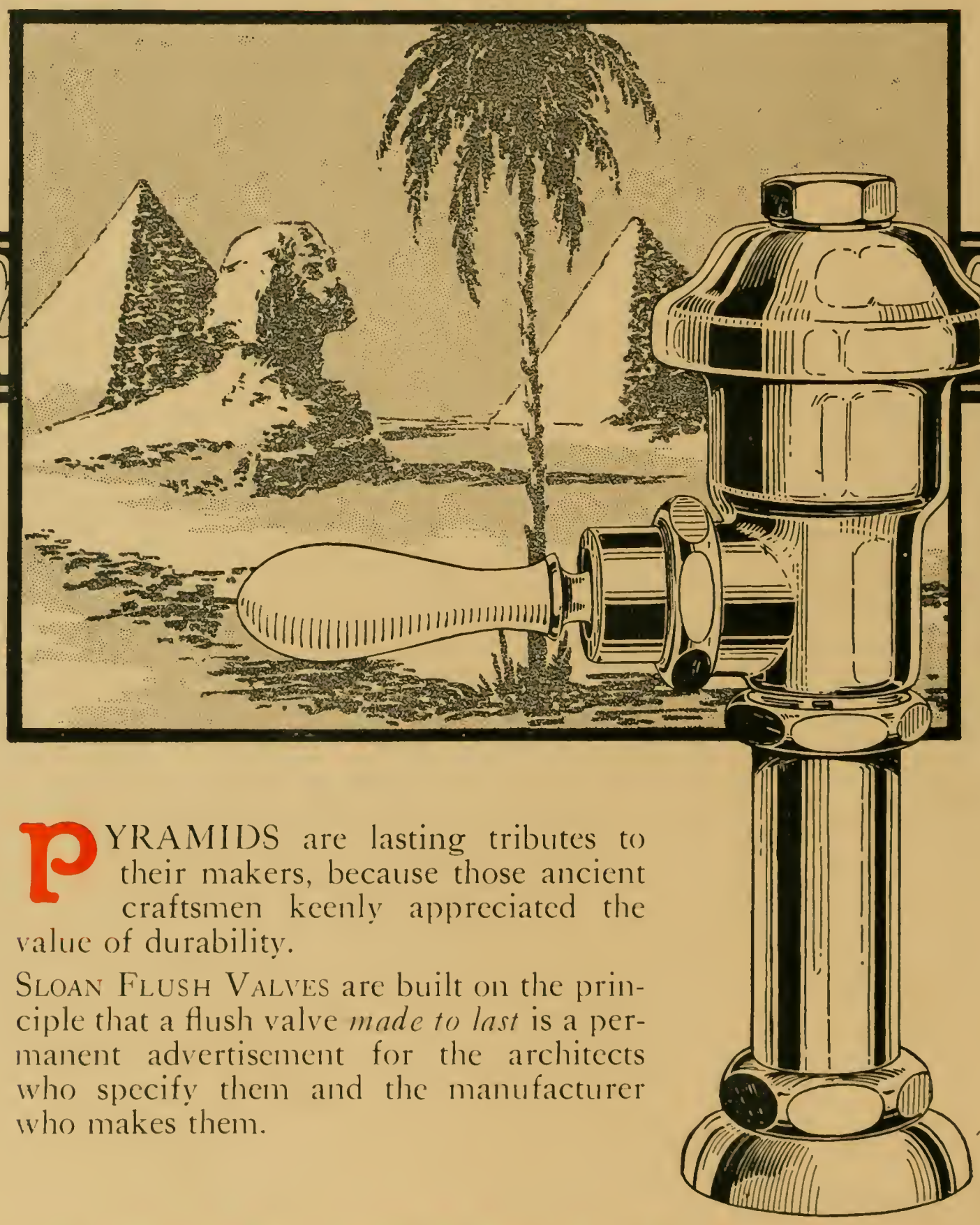

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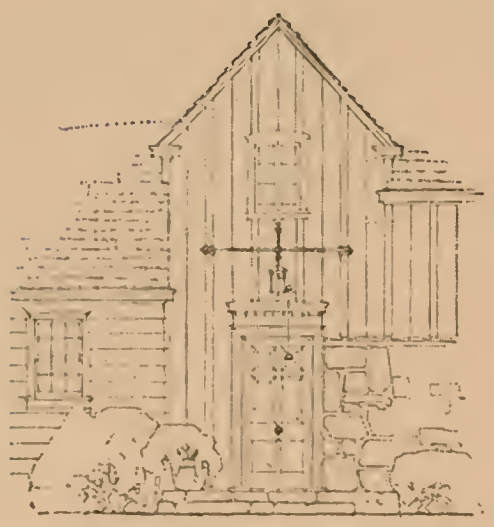
Otho McCrackin, Architect, Hutchinson, Kansas

This design developed unusual application of West Coast woods



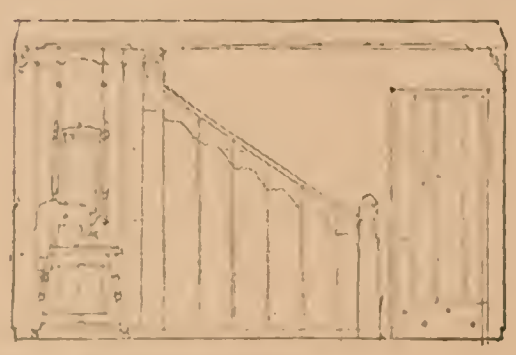
Douglas Fir vertical siding at front entrance is sand-etched and stained weather gray.

J. Lister Holmes, A. I. A., professional adviser in the West Coast Woods Architectural Competition, of which this design won first prize, states: "This design is unquestionably in good wood character."

In approaching the West Coast woods competition, the exploitation of Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar was an intent. However, other purposes of almost equal value were in mind . . . . to stimulate better character in home design with freedom from standardization and stultified methods . . . that familiarity with wood construction and interesting modes of developing the beauties of these various woods would be made the subject of intensive study.

The American Architect, commenting editorially on the competition, states: "The entire competition in all its aspects seems to have been very much worth while."

The above, and other prize winning designs, together with a number of the other interesting examples submitted, have been made up into a brochure especially prepared for the architect. We will be glad to send you a copy of this without charge. *Address* West Coast Lumber Bureau, 218 Mt. Hood Building, Longview, Washington.



The interior has a studied and charming informality given by the varied wood boarding at the end of the living room with its sand-etched design over the fireplace and scalloped beams.

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The Sainte Claire, San Jose

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VOLUME XXXIII ' SAN FRANCISCO AND LOS ANGELES ' MARCH 1928 ' NUMBER THREE

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THE BILTMORE HOTEL

SANTA BARBARA, CALIFORNIA

REGINALD D. JOHNSON, ARCHITECT

FACING the Pacific Ocean, the grounds of the Biltmore form a park of twenty-one acres; trees, lawns, flowers, vines, surround the hotel and its accessory buildings. ¶ The panoramic views on the enclosed double page show the main ocean facade and a closer view of the south patio between dining room and lounge. ¶ A composite of green lawn, cream white stucco walls, and russet tile roofs, against background of trees, mountains, warm blue sky.

ARCHITECTS' BUILDING, LOS ANGELES

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The Biltmore, Santa Barbara, California. Reginald D. Johnson, Architect

· COLOR ·

SOME REFLECTIONS ON SANTA BARBARA BILTMORE

[BY HARRIS ALLEN, A. I. A.]

COLOR IS LIKE FIRE — a poor master, but a good servant. In reaction from the drab monotone, the at-best subdued and limited palette of the lately past era, we have seen in California a riot of color combinations; often, it must be admitted, crude and harsh. Many there are, gay, bold, brilliant; striking successes from a poster-esque standpoint. The examples which are warm and glowing with color, yet suave and mellow in a skillfully graded scheme of color harmony, are yet rare enough to merit special comment.

In composing the factors of the Biltmore, the steps, in order of importance, would seem to have been: First, study of color; second, study of mass; third, study of roofs; fourth, study of walls; and, finally, study—and re-study—of details. With due respect for other factors, it must be essentially true that Mr. Johnson had from the start a mental vision of russet roofs against the deep-blue sky, gray-purple hills, slim gray masts of eucalyptus flying ragged plumes of olive green—creamy white walls rising from emerald turf or from terrace of faded pink brick; accented by awning spots of warm burnt orange—by smoky blur of olive tree—by dark-green silhouette of cypress.

It all sounds very poetic; in fact, it would be difficult to describe such a vision in cold blood. Go and see for yourself. Every architect, certainly, who wishes to develop his practice along lines of "California" architecture, will do well to visit Santa Barbara and study the Biltmore

Pergola Between North Patios

Pergola Along Outside Dining Terrace

long and carefully. It will repay the trip; the most exact photographs cannot possibly convey the extent to which color has been made an essential part of the composition.

Second only to color, in its impression on the emotion and intelligence, appears the study of mass; and closely connected, interwoven, with the subject of mass relationships, comes the study of roofs. I make no apology for repeating the word "study"—except that it is inadequate; but no other word can convey the idea of gradual growth, almost of *evolution*, of the adjustment of balances, the proportioning of every part to the whole, of the ensemble to the contours of solid ground below and mountainous skyline above. Seldom does one see a building so clearly and so admirably adapted to its exact site, its specific requirements, its opportunities furnished by Heaven, the World, Flesh—and a bit of the Devil to prevent insipidity. From every conceivable angle the elements of mass pile up in architectural congruity, with definite though informal sense of balance, to the controlling focal point of the entire composition, a sturdy, low, eight-sided tower—which is exactly accented against a splendid crown of eucalyptus. These things did not just happen. They were visioned and planned and modeled into shape, and not with dull mechanical ingenuity, but with the inspiration and judgment and patience—and love—of the sculptor.

The part played by the roofs in this study of masses and silhouettes is vital and charming. Gables and ridges and valleys in a profusion of heights and angles (but not a bewildering profusion) are relieved and united by broad stretches of wall. It is a nice point between walls and roofs as to which serve better to tie the composition into that unity which so clearly exists, which achieves simplicity out of complexity.

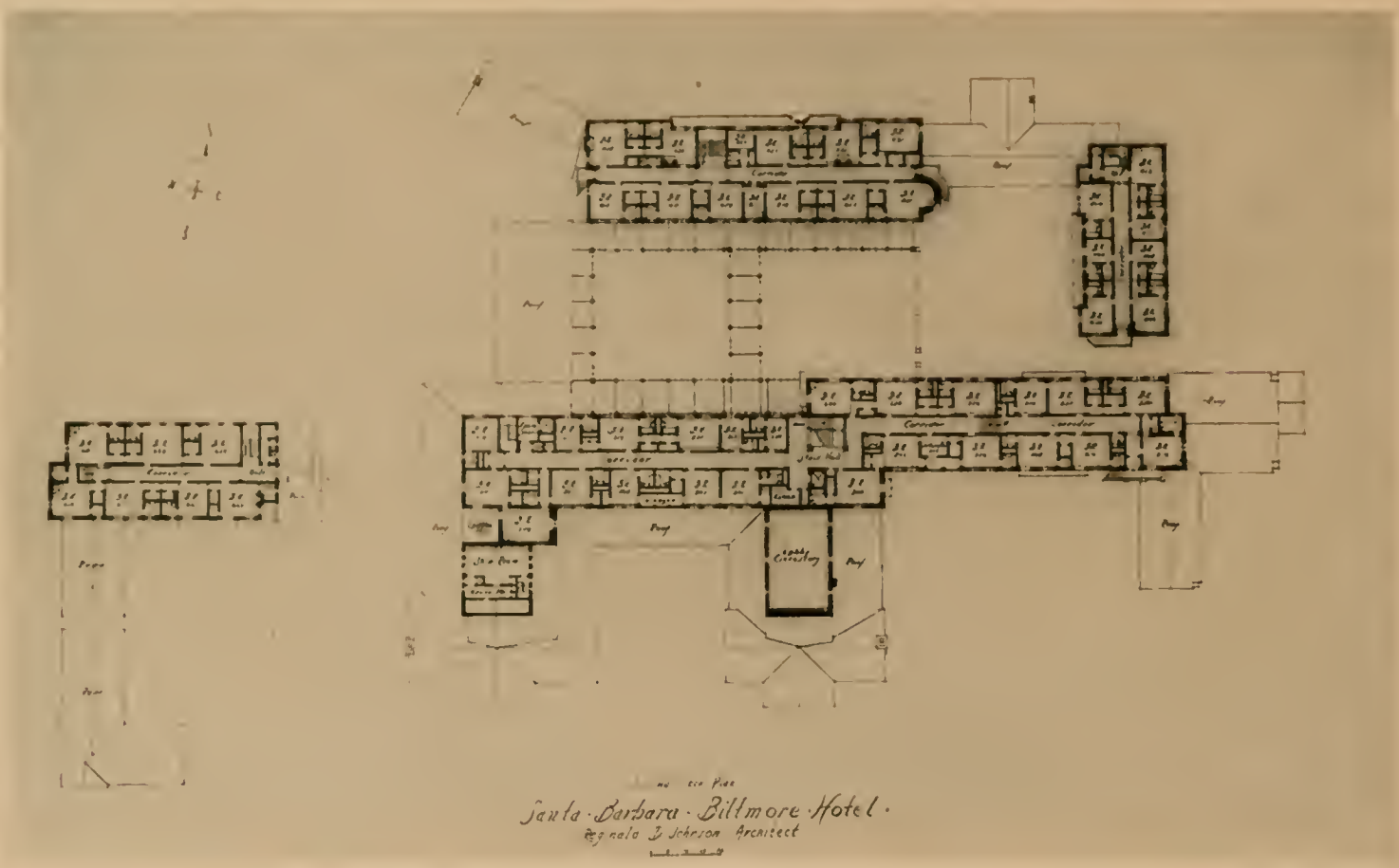
Realizing that the Pacific Ocean constitutes the greatest asset of the hotel, it becomes apparent how important, and how difficult, was the problem of treating walls and their openings. The projection of public rooms in wings with connecting terraces, or patios if you prefer, with bays to continue gable axes, solved the problem of scale and at the same time definitely indicated the function of the building—which otherwise might have appeared to be a particularly large and lovely country club. It still preserves much of the club character, especially in the more retired patios and gardens; but its public character is proclaimed by the main facade. A refreshing restraint has been shown in the use of arched openings, which are confined to gable ends, except that the corridor around the paved south patio (which constitutes an outdoor sitting and tea room) is really an enclosed, arcaded, cloister. If there can be any architectural criticism of the Biltmore, it is to be applied to the lack of wall surface over the crown of these cloister arches. Even the thrust of a heavy tiled roof does not compensate for this thinness of effect. But it will be lost under a few years' growth of vines.

The public apartments are distinguished by structural simplicity, by richness of color and

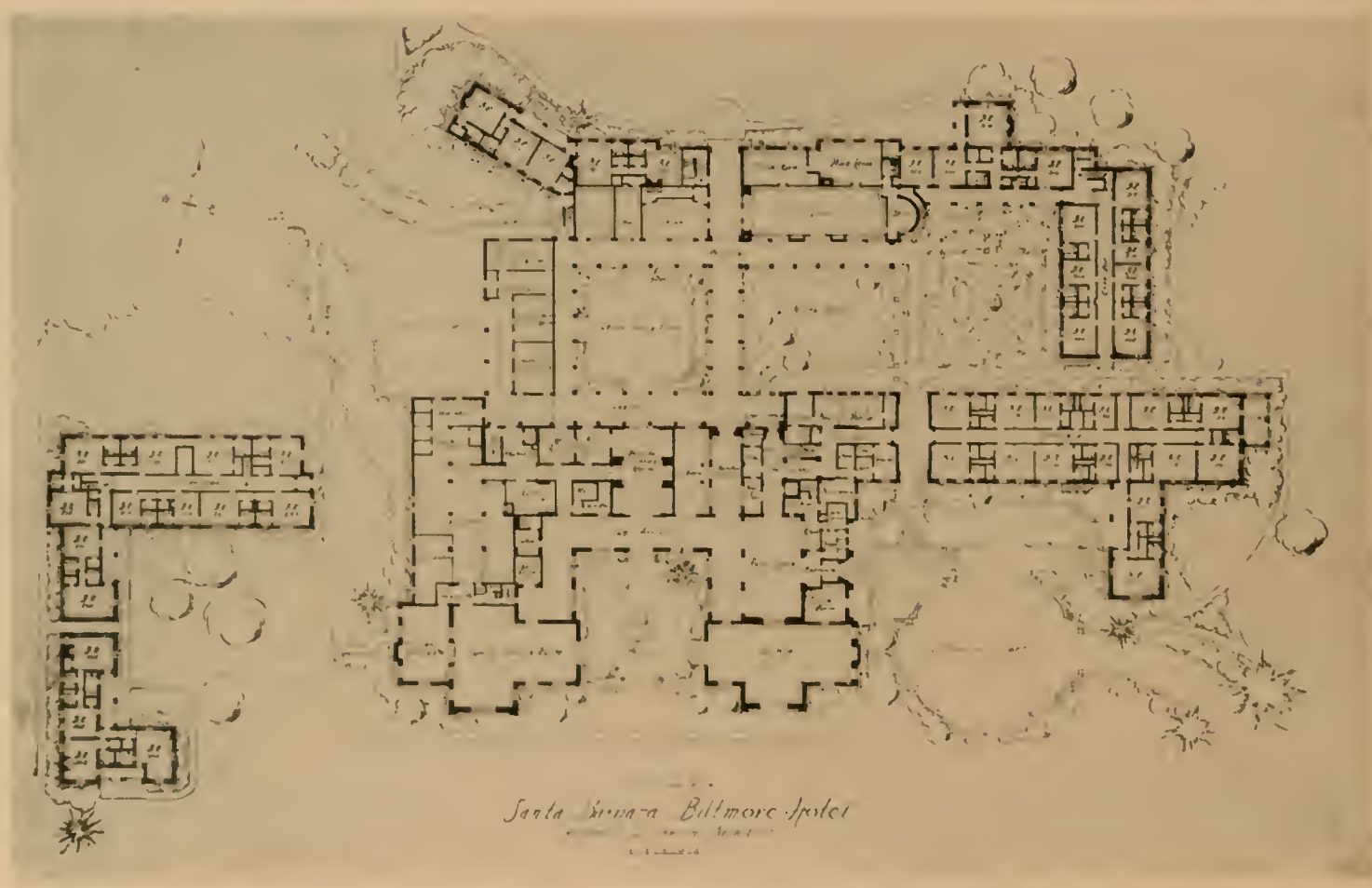
[Concluded on page 34]

Window From Lounge to South Patio

MAIN ENTRANCE FRONT, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT



Santa Barbara · Biltmore Hotel ·
Reginald D Johnson Architect



Santa Barbara Biltmore Hotel

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THE PACIFIC OCEAN FROM SOUTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—GUEST COTTAGE; BELOW—MAIN GARDEN FRONT; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—MAIN ENTRANCE; BELOW—SOUTH PATIO; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

DETAIL, MAIN FACADE, THE BILTMORE, SANTA BARBARA, CALIFORNIA
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NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

TOWER IN NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—MAIN ENTRANCE; BELOW—LOBBY CORRIDOR; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—LOUNGE; BELOW—MAIN DINING ROOM; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—LOUNGE, FROM LOBBY; BELOW—MAIN ENTRANCE; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

ABOVE—LOBBY; BELOW—SHIP ROOM; THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

LEFT—WINDOW ON STAIR LANDING; RIGHT—CORNER IN LOUNGE; THE BILTMORE, SANTA BARBARA. REGINALD D. JOHNSON, ARCHITECT

LOBBY, FROM LOUNGE, THE BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD D. JOHNSON, ARCHITECT

Lighting Fixtures by the Meyberg Company

TILE PANELS IN PERGOLA, NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

BERKELEY ARCHITECT IS WINNER IN HOME CONTEST

[BY ZOE A. BATTU]

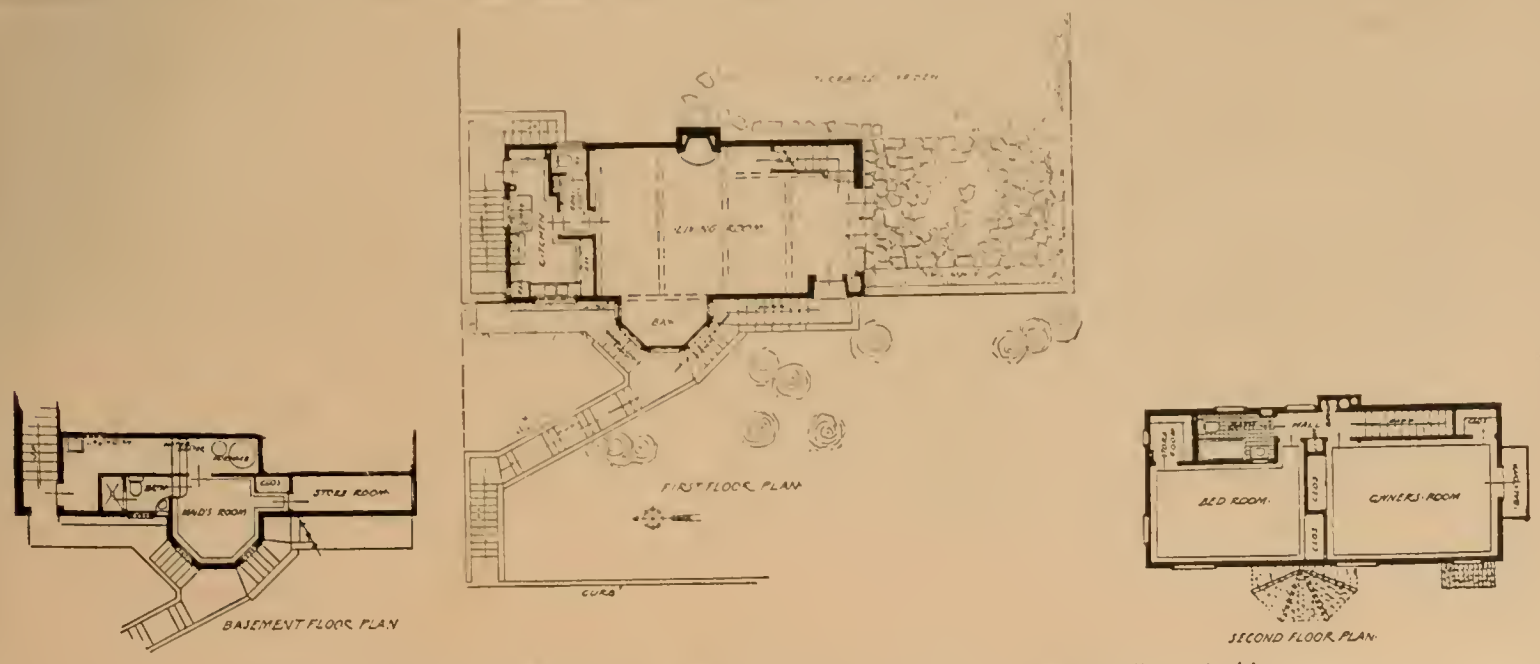
AS WINNER of the first prize of $1,000 in the Small Homes Contest, lately sponsored by "The House Beautiful Magazine," Gwinn Officer of Berkeley brings not only honor to himself but also to the architectural traditions of his State. According to the reports of the judges, the task of designating the prize-winning home was no easy one. Over 200 contestants from all over the United States, from the Hawaiian Islands and even from Italy entered plans and photographs for executed work as required by the rules of the contest, and in no case could the submitted works be ranked as inferior or mediocre. It is equally interesting to note that California led the contest in point of numbers, 40 of her architects having participated. New York State was second with 35 entrants and to Edgar and Verna Cook Salomonsky of that State the second award of $500 was made.

Conditions of the contest as announced by the publication were three: (1) Excellence of design; (2) skill in the use of materials; (3) economy in the use of space and convenience of plan. Upon first glance the basis upon which the award was made as stated by "The House Beautiful" and the conditions of the contest as noted above appear to vary, but a careful examination of all factors involved reveals that this is not the case.

The problem of the architect, to quote from his own words, was "To provide a simple, informal, small house where the owner might live alone with a maid; entertain guests occasionally and yet be free to come and go at will. The actual labor of housekeeping was to be reduced to a minimum and provision made for more than average out-of-door life. The house was to fit a hillside lot 70'x80' facing west." To quote still further, and from "The House Beautiful," we find that in the decision of its judges this house "Presented a simple, straightforward solution of a special problem. It is a recognized universal truth that beauty is most satisfying when clothed in simple form. So a problem, whether in architecture or some other branch of art, seems most completely solved when simply solved. Too often we forget this fact and overlook the simple solution as too obvious and seek rather a more clever or intricate one. And so, at first glance, the house awarded first prize may not, to the casual observer, display the merit he might expect to find in a house chosen from over two hundred designs. But when the problem as stated by the architect is studied, and the direct way in which it was solved appreciated, it will be recognized, we believe, that it would be difficult to conceive a more straightforward solution or one that better answered the owner's requirements."

Owner's Bed Room

Consideration of the house itself bears out the fact that Mr. Officer's work is well coordinated with the essentials of the contest's conditions, as well as the stated opinions of the judges. The exterior is notable in its absence of unnecessary elaboration. The hillside upon which the home stands is sharply pitched, making it necessary to excavate and level the foundation area. The approach leading up to the steps of the home proper is broken by several levels, but so well have these two things been done and the composition of the whole been adjusted to structural necessities that the natural interest of the sloping hillside is neither lost nor seriously broken. There has been no attempt to cut up and make over the site to fit the pur-



Plans of Residence for Mrs. Anne L. Mead, Berkeley, California. Gwynn Officer, Architect

RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA
GWYNN OFFICER, ARCHITECT

LIVING ROOM, RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA
GWYNN OFFICER, ARCHITECT

poses of man's construction, with the result that the architect's work, the hillside and the background of eucalypti are truly an entity. This is a remarkable accomplishment when the limited size of the lot is considered. A mellow, earthy brown tone of stucco is employed on the walls, relieved by the shutters and window trims in silvery green, and brown roof tiles flecked with rose

Living Room Terrace

shades—all details in keeping with the color tones of the landscape.

The floor plans are a self-evident fulfillment of the client's expressed wishes. The owner's every stipulation of convenience, utility, dignity and livability has been ideally met and in a manner that would be generally acceptable for a home of this size and purpose. Details of wall finishes, floors, woodwork and fireplace are thoroughly in keeping with the spirit of the work from the standpoint of practicality and artistic appeal.

* * *

COLOR

[Concluded from page 12]

texture in furnishing. To an architect, the treatment of concrete roof beams and slabs is most interesting. Apparently the wood forms were sand-blasted, producing a remarkably life-like effect of wood grain on the concrete surface, which was then stained a smoke-gray and is about as perfect a match for the lobby ceilings of real wood as can be imagined.

From these rooms, every window or door frames an enchanting view—landscape or seascape, vista down pergola or garden path. Within, as without, color ravishes the senses; through ivory wall and hangings of red-gold brocade, between slender trunks of eucalyptus or palm, appears an arch of translucent blue over the blue ocean, barred with ripples of silver. As the light dies, the room tones brighten; floors of red tile waxed to the glow of a ripe persimmon; tapestries of blue and green, or the gay colors of Spain; furniture of dark walnut brown, with coverings of dull red, dark blue, light brown; all blend in a mellow ensemble, warm but not crude. Whoever was responsible for the furnishing of this hotel succeeded in escaping entirely the stiff "hotel" atmosphere, so difficult to avoid, even in a large club or home.

There is a perfection in execution of detail, that delights anyone who loves good craftsmanship. Naturally I do not mean mechanical perfection; but the excellence of a good workman who avoids sloppy crudities, crooked alignments, but leaves the evidences of careful handiwork, the art of the artisan. Of course it is impossible to describe all the details of tile and iron, wood and plaster, without making this read like a decorator's guide book. It is to the point to emphasize that inside and out the building is a jewel of its kind—of the essence of California—and a monument to the inspiration, the intelligence, the indefatigable care and judgment of its architect—but not, let us hope, his last monument. It is the finest of Mr. Johnson's creations that I have seen, and he is due for many years of creative work in this California which he so clearly loves and understands.

* * *

HOTEL BILTMORE FIXTURE WORK DESIGNED BY MEYBERG COMPANY

The lighting fixtures for the Santa Barbara Biltmore Hotel, which were designed by the Meyberg Company of Los Angeles, stamp that concern one of the outstanding firms in their line of business in the United States.

The Meyberg Company, established in Los Angeles in 1876, not only maintains a complete organization to design and manufacture lighting fixtures, but they have also recently established a department engaged in the direct importation from European countries of many kinds of lanterns and chandeliers, particularly appropriate for the prevailing types of Spanish and Italian architecture. The Spanish lanterns in the new Santa Barbara Biltmore Hotel are all replicas of old pieces from famous buildings in Spain, and were specially imported for that building.

The Meyberg Company plant located in Los Angeles is a marvel of completeness. From start to finish all work is done entirely under one roof. There is a designing department and library where new ideas and adaptations are constantly being sketched, and where also are made full-size working drawings from which the finished product is executed. On the main floor are the show rooms where are displayed many examples of the work which this unusual organization turns out. Architects will find much of interest in a visit to the show rooms.

RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA
GWYNN OFFICER, ARCHITECT

A SPIRITED DRAWING, BY HUGH FERRISS, OF THE NEW SAN FRANCISCO STOCK EXCHANGE
MILLER AND PFLUEGER, ARCHITECTS

PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

ENTRANCE DETAIL, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

LOBBY, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

ABOVE—CORRIDOR; BELOW—SWIMMING POOL; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

LEFT—FIREPLACE IN LOUNGE; RIGHT—LOUNGE; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA. MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

LOUNGE, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

ABOVE—READING ROOM; BELOW—DINING ROOM; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR [SERIAL ISSUE OF THE INSPECTOR] NUMBER THREE

EFFECT OF RADIO ON BUILDING

Satisfactory radio reception is a factor which no longer can be ignored in building. Architects and builders, hoping to please clients, are beginning to choose materials that insure the least amount of resistance to radio waves. Metal products, it is asserted, ground ether waves, with the result radio reception is of poor quality, and, in some cases, it is said, large uses of metal objects create pockets where reception is practically impossible.

The selection of building sites free from interference to radio reception, according to some technicians, is of equal importance to materials of which the building is constructed. Wooden buildings with interior plastering of a kind that does not reflect but absorbs sound waves affords requisite acoustical properties, is the assertion made by authorities in radio broadcasting. Structures of brick and tile, too, have qualities that make for good radio reception. In any event, it is safe to assume the problem will be solved satisfactorily by architects and engineers.

* * *

POTENTIAL INSPECTORS FOR S. F.

A recent civil service examination for building inspector in San Francisco was passed by: William Gowans, 446 Thirty-ninth avenue, who heads the list; Frank C. Miller, Frank L. Schultz, Ernest W. Beck, Herbert F. Manger, Roy A. Moon, Curtis W. Otwell, Frank Robinson, Ernest W. Perry, Paul J. Erz, Frank R. Hemeon, Fred F. Eggers, Clifford N. Franklin, Guy F. Mason, Verne M. Trace, Henry J. Broderick, George M. Cantrell, Eugene J. Colgan, John R. Hand and William Anderson.

Another civil service test for housing inspector in San Francisco was passed by Frank C. Miller, 271 Dolores street, heading the list; Mary K. Cleary, Homer P. Thyle, Brown Goodin, Paul J. Erz, Miss Emilie Hansen, Miss Jule A. Moriarty, Mrs. Elizabeth M. Hughes, John R. Hand, Mrs. Alice Drady, William Anderson, William Halderman, Norbert H. Francis and Verne M. Trace.

* * *

CITY PLAN CONFERENCE

The annual city planning conference of the divisions of city planning of the California Real Estate Board, California League of Municipalities and Southern California Association of Commercial Secretaries will meet in Pasadena, April 26 to 28, when the three organizations simultaneously meet in the same city.

* * *

ELECTRICAL BOARD APPOINTED

G. F. Cunningham, contractor, and H. C. Johnson, journeyman electrician, were appointed by Mayor Clark to serve with the city electrician as members of the board of electrical examiners in San Diego by virtue of an electrical ordinance recently enacted in that city.

* * *

Pasadena will consider amendments to its building, plumbing and plastering ordinances at the regular March meeting of the city directors.

CLIP EAVES, ORDERS COURT

Keep your building in your own yard, is in effect the order issued by a superior court judge in Los Angeles. And to show the court means business it ordered the sheriff to clip the eaves of a house which projects over the adjoining property. Carpentering, however, is something that is worrying the sheriff because the offending eaves extend over the property line on a bias running from a shade to nine inches at the greatest point. The sheriff wants to know what will happen if the saw slips and he cuts off too much of the roof eaves. The county counsel now is trying to solve the puzzle.

* * *

BUILDING CODE VETOED

Asserting the proposed building code is entirely too voluminous and the details for building construction too numerous for a city of 25,000 population, Mayor H. E. Bailey of Aberdeen, Washington, vetoed the new building ordinance recently passed by the city council. This action of the mayor was sustained by the council, which agreed, apparently, the ordinance was too cumbersome and unfitted for the needs of the city. The matter will be reconsidered later, and appointment of a full-time inspector will be taken up next. Preparation of the code in question has been in the making for several months.

* * *

BAN ON TILE REPEALED

An ordinance recently passed in Merced designed to curtail building with hollow tile walls in the fire limits is reported to have been repealed before it became effective due to protest evidenced by a large number of local property owners. Existing regulations now permit clay building tile, brick, concrete, reinforced concrete and other masonry building materials for all types of building in the fire limits.

* * *

COURT RESTRAINS BUILDING LAW

Enforcement of a State law passed by the California Legislature last year regulating maintenance and construction of cleaning and dyeing establishments and placing the licensing of such establishments in the hands of the State Fire Marshal has been restrained by Superior Judge William A. Frederickson of Los Angeles county pending a hearing on the constitutionality of the law.

* * *

INSPECTOR'S JOB UNDER FIRE

Engineers in Tacoma have filed a petition with the city council questioning the eligibility of the incumbent recently appointed to fill the office of building inspector, asserting that the city charter provides the building inspector "shall be an engineer competent and experienced in the structural designing of all classes of building."

* * *

The new electrical code is now effective in San Diego, known as Ordinance No. 11541. It covers the subject comprehensively and copies may be obtained at the San Diego City Hall.

THE INSPECTOR

INTRODUCING THE MILLINERY ENGINEER

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the thirty-third of a series of articles on building codes)

BEHOLD THE GLORY! Draw back the shades! Fame will out! California and all way points stand up and make curtsy. The millinery engineer is here. There have been many famous military engineers who have done their bit. Advancement of science and the arts owes much to the guiding hand of genius. Engineers design, direct, supervise and execute. The engineering fraternity, therefore, may now graciously bestow honor on the premier millinery engineer possessed of the requisite ability, dexterity, inventive genius and intuitive knowledge of mechanics to design artistically and architecturally top off feminine toggery.

The future stability of feminine headgear is assured. Danger will no longer lurk from hats being insecurely and unfittingly balanced on, over and around the elusive bob. Designers who know their millinery aren't talking through their hat. They have what Elinor would call "IT." Consequently, they may be entitled to their M.E. Anyhow, the millinery engineer has made her debut and that's no bologna.

PAJAMA ENGINEERS, TOO

Recently the "Professional Engineer" reported an advertisement which appeared in New York announcing the advent of the pajama engineer, who achieved fame by painlessly and scientifically removing the waistband strings from pajama pants. In part the advertisement says: "Probably no feat of pajama engineering has ever approached in magnitude as that of doing away with pajama strings. Faultless engineers have solved an intimate problem . . . nightwear technicians—the very men who removed the nightgown from circulation long ago—have studied the string evil for many years, but only in the last few months have they won complete success."

"Type Engineer" is the title recently conferred on one employed in the composing room of a Washington, D. C., newspaper. This report observes that the type engineer will give special attention to advertising copy. Here is opened the way for another flock of new engineering titles. Printers may soon be engineers of typography just as undertakers became morticians—a title that led some to refer to them mistakenly as bricklayers.

The millinery engineer, however, pins attention. Pajama pants at best are a pest. Professional engineers may gnash their teeth and ponder over it. In this case, it looks as though the title of engineer is far more deserving than is the case of innumerable jobs filled by operators who blithely christen themselves with the appellation of engineer this and engineer that. Yet gnashing of teeth is only lost motion and wasted energy. Engineers entitled to that title are entitled to its exclusive use only in proportion to the sincere aggressive effort expended to dignify and protect the title. Inactivity on the part of engineers means just nothing. And who cares, if they don't!

During the year preceding the last session of the California Legislature, "The Inspector" in this series of articles published informative and suggestive data which should have inspired the introduction of a State building code to define, license and register professional engineers. There lacked group action on the part of professional engineers and no steps were taken to put the matter before the Legislature.

It is not too early to begin mapping a program right now if professional engineers in California hope ever to do anything more than lament over what they are inclined to believe is usurpation of prerogatives when others annex the title of engineer, seemingly because they know it bestows prestige. Those who believe they are justly entitled to the exclusive use of the appellation must get together and work for requisite legislation.

COSMETICIANS ARE LICENSED

The California Legislature will convene the first month of next year. It takes time to carry on a constructive educational campaign. It takes time to draft a building law for engineers. And it requires real work to put the subject intelligently before the State solons when consideration is being given to future legislative enactments.

In closing it might be observed that professional engineers may lose all rights to their chosen professional appellation because the art of designing millinery is confined mostly to the fair sex. And once trained women determine to be engineers, engineers they will be. Recall the fight for right of equal suffrage, community property laws? Last year California saw the last of plebeian hairdressers, marcel manipulators, face lifters, eyebrow makers and pencilers. It is now cosmetology and cosmeticians by law of the great State and Commonwealth of California. Ponder that!

* * *

Glendale plans to adopt a building condemnation law and create a board of building condemnation consisting of the fire chief, health officer and building inspector. The board would be authorized to condemn unsafe structures and portions of buildings deemed to be fire hazards.

* * *

Oregon may have a State housing law and possibly a State building code. The Governor has recommended such action and has appointed a commission to consider the subject, with the object of rendering report thereon to the next Legislature.

* * *

Mano Zan is the new secretary-manager of the Los Angeles Builders' Exchange, having been elected to that post last month. Frank W. Plane, former secretary of the Builders' Exchange, is now secretary-manager of the Los Angeles Brick Exchange.

* * *

Colton, California, is another of the smaller cities reported to favor the adoption of a building code.

* * *

San Bernardino now operates under an amended plumbing ordinance passed last month.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q. Is there a new ordinance in Los Angeles regulating construction of tile roofs?

A. A new specification to govern quality and methods of applying tile roof covering was made effective in Los Angeles this month by order of the Municipal Board of Building and Safety Commissioners. It is a good one, too, and all manufacturers and contractors can profitably cooperate with the Los Angeles officials in the enforcement of the ruling by complying with its requirements. The object of this ordinance specification is to provide for safe construction.

* * *

Q. Does the ceiling height of rooms in dwellings have to be nine feet, the same as for flats and apartments?

A. Building and housing ordinances of different cities vary in the requirement for ceiling heights, but assuming your question refers to the general requirements of the California State Housing Law, that measure allows ceiling heights of eight feet measured in the clear for rooms in dwellings.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

Q. Will there be passed soon a new ordinance for building in Los Angeles?

A. That city has announced, through its Building and Safety Commission, the preparation of a new building code. How soon the work will be finished is problematical. To finish the job and put the new code in effect during 1928 would entail a lot of work, but it is possible.

* * *

Q. Please tell me the smallest size of kitchen allowed by State law for a private dwelling.

A. The State Housing Act of California does not prescribe the size of kitchens for dwellings.

* * *

Q. Has the law, reported in your magazine, been passed in San Diego to license and bond building contractors?

A. Such a law was enacted last November and became effective the latter part of December last.

* * *

Pomona, California, plans to adopt a new building ordinance.

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COMPTON—SURREY

A rather unusual massing of roofs is shown in this plate, a massing that would lend itself to our everyday problem in design. ¶As the plate shows, the walls are of common red brick laid in white or grayish white mortar without much regard for bond. The roof is of red tile, and the manner in which the dormer is placed close to the cornice line is particularly pleasing.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of Gladding, McBean & Company, from data collected at first hand in Europe.

WE REENTER THE KITCHEN

THE pressure of the woman emancipation movement produced, among divers other things, a wholesale exodus from the kitchen. The kitchen, so long the symbol of all that was virtuous, sound and true in homemaking, fell into disrepute. It became a symbol of the drudgery, the narrow, unchanging grind to which the homemaker and housewife had so long been bound. There was considerable truth in this. There are few to deny that the "good old-fashioned kitchen" had rested too long and leaned a trifle too heavily on sentiment. Kitchens were due for changes more in keeping with social, economic and mechanical standards of a new day.

Whereupon the kitchen entered upon an uncertain, hectic period. Kitchens became smaller; kitchenettes appeared. White tile and enamel were proclaimed as a panacea that righted all the evils to which the kitchens of a past day were heir. Their use amounted to a religion. But, as a matter of fact, these measures produced results far from satisfactory. Kitchenettes were unhappy compromises and the abbreviated kitchen, no matter how glistening its tile and enamel, had shortcomings.

But now we are well into a new phase of kitchen evolution that will, without question, restore this center of the home to its rightful place in the scheme of things. Kitchens and kitchenettes within the past few years have been charted, measured, worked over and studied from every possible angle with a view to bringing order out of the overthrow and chaos of an honored institution. The manufacturers of built-in cabinets and other units, electrical refrigerators, tiles, plumbing, electrical fixtures and appliances, linoleum, paints, enamels, ventilators and what not have taken the case of the kitchen seriously to heart.

As a result of these enterprising gentlemen's efforts, the kitchen now emerges as a thing of beauty and a marvel of utility and convenience. From the vast fund of educational work in behalf of this room, we at present gather that its size is something to be regulated not by haphazard sentiment but by the probable daily life of the people who are building the home. The family whose members are largely absorbed in careers outside the home and who may employ only one household helper, or possibly prepare and serve their own meals, have a kitchen problem differing somewhat from the household leading a more social and leisurely existence with one or more servants, or even the housewife doing the bulk of the home labor. The apartment-house kitchen, through economic necessity, the class of the house and the varying nature, financial and social status of its tenants, presents still other angles. In any case, the modern kitchen must be compactly planned, arranged and equipped.

The promotors of good ventilating and lighting insist that it is not enough that the kitchen enjoy an exposure and have its windows so built and placed that an abundance of sunshine, light and fresh air are admitted for the greater part of the day. The advantages of good central

illumination and localized units over sinks and work tables are too self-evident to dwell upon. But we must make some mention of the new status enjoyed by kitchen ventilating systems. The well hooded and vented range disposes of the greater part of the steam, food odors and gases arising from cooking. However, they do not dispose of all of these, and where an electric range is not used the overheating problem is present. Open windows and doors clear the room of foul and overheated air only when they are open, and there are times when it is inadvisable and uncomfortable to have them open. An electric ventilator of the fan type judiciously placed draws foul, steamy air from the room and forces into it clean, fresh air by continuous action, eliminating drafts and uneven temperatures.

In the field of home refrigeration huge strides have been made within the past five years. For the large, small or apartment house home electrical refrigeration appears as the ideal solution to a long, vexatious problem, providing as it does simple, silent, continuous, automatic control and service. There is no bother for the housewife; no fussing with ice and icemen. The ever-ready supply of ice cubes and the ease with which these units lend themselves to the making of frozen delicacies and the conditioning of dainty salads are a joy to the homemaker's heart. Mass production in this industry brings its product to a price level where installation is within almost universal reach and noninstallation borders on false economy.

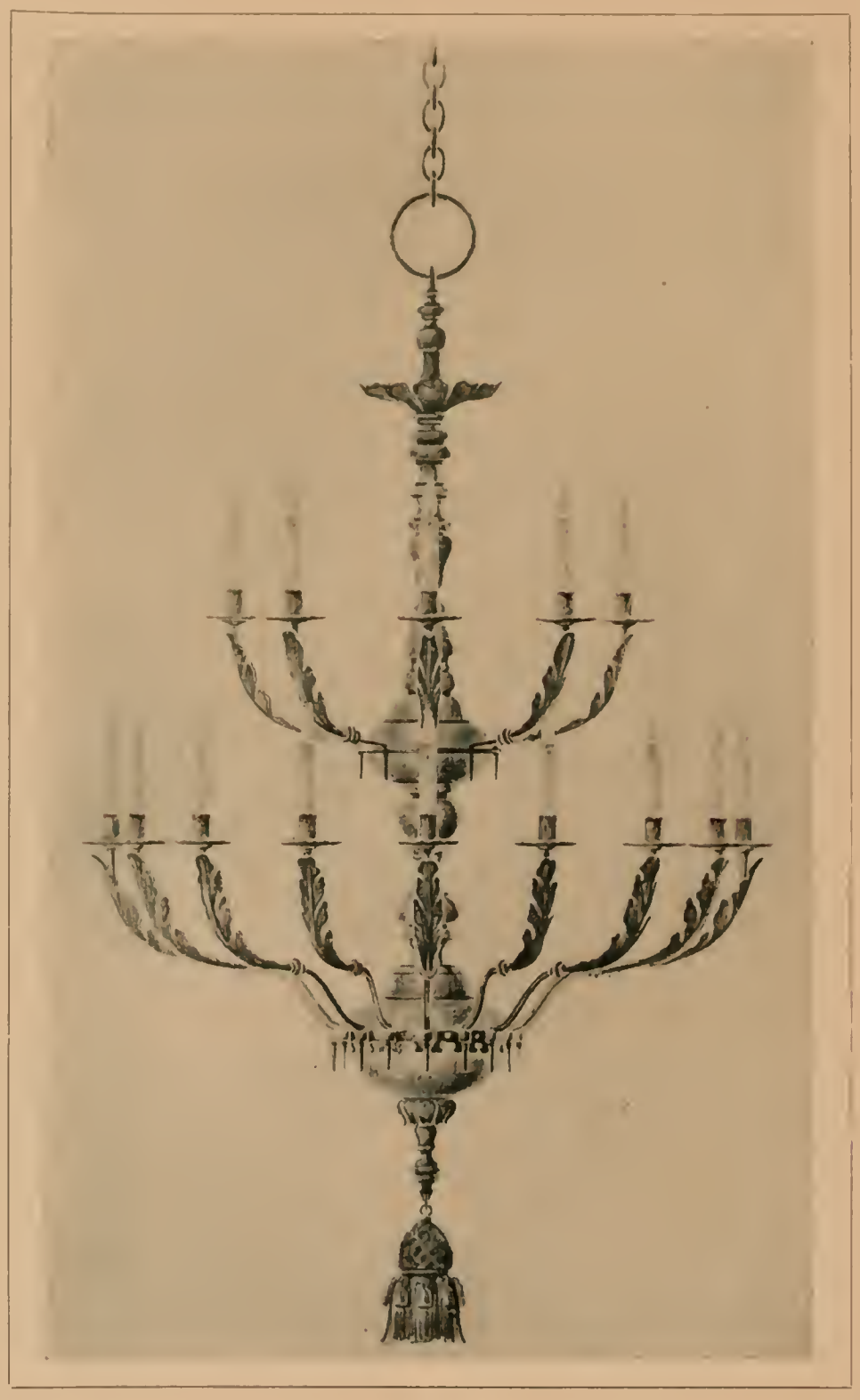
Considering factory-made kitchen cabinets, cupboards, built-in ironing boards and the like, the array is remarkable in its variety. In this class of equipment there have lately appeared units for the very small kitchen and kitchenette that fold against and into wall recesses, but upon being unfolded reveal table, seating and cupboard space ingeniously combined. The utilization of these devices and equipment, rather than having them built by carpenters on the job, has obvious advantages. Their manufacture is accurately standardized as to quality of materials, measurements, kind and durability of finish. Their installation is a matter of hours against an item of days for construction and painting of the individual job. Here again mass production works to lower prices, while providing a superior product.

With so many ready-made and seemingly indispensable kitchen units at hand, it might appear that the final result would be anything but simplified. However, simplification is happily the case, for so well have all these manufacturers adapted their products to the problem of creating new kitchen standards that their several and various units are turned out in sizes to fit into kitchens of every conceivable size and dimension. Not merely do they fit into any space that may have to be allotted to them, but they fulfill their logical function in a thoroughly satisfactory manner. When the present-day architect comes to the kitchen, unless his client has notions approaching the unreasonable, he has, through the use of these manufactured wares, but slight difficulty in producing a result that is individual and has the unity and order of a well-regulated laboratory.

With these engineering and purely mechanical phases of kitchen building so nearly perfected, the next step was to beautify this room, giving it interest, warmth, color

[Concluded on page 55]

Design of
Lobby Chandelier
Santa Barbara
Biltmore Hotel



Reginald D. Johnson
Architect

THE SANTA BARBARA BILTMORE HOTEL stands as a monument of achievement to the architect who planned it and to those who had a part in its construction. The selection of our designs for all of the special lighting fixtures was an honor of which we are justifiably proud. The unqualified approval of the fixtures as finally fabricated by us will always be a source of gratification.

THE MEYBERG COMPANY

LIGHTING FIXTURES

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the Northern California Chapter, A.I.A., will be held at Hotel Mark Hopkins on Tuesday, March 27, 1928, at 6:30 p.m. Dinner will be served at $1.50 per plate.

The program will be a plan symposium. Salient points of planning will be given in short talks by experts and on subjects as follows: Andrew P. Hill, school plans; Chas. Peter Weeks, apartment house plans; Lewis P. Hobart, church plans; Jas. H. Mitchell, residence plans; T. L. Pflueger, office building plans.

FEBRUARY, 1928, MEETING

The February meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel, Tuesday, the 28th, 6:30 p.m. The Chapter invited to this meeting all the certificated architects of Northern California, for the purpose of discussing some definite method of obtaining uniform enforcement of the State Act to Regulate the Practice of Architecture, and to determine means of giving firm support to the State Board of Architecture. There were present at the dinner 61 members and guests, and at the meeting after dinner, about 90.

An interesting industrial film, showing the methods of applying lacquer in San Francisco buildings, was presented.

MINUTES

The minutes of the previous meeting were approved as published.

PROGRAM

Regular business was postponed for the special business of the evening, the first of which was to hear from members of the State Board of Architecture the present status of the law and the problems facing the Board.

President Allen introduced Mr. John J. Donovan, president of the State Board, as the first speaker of the evening. Mr. Donovan gave a resume of the law, showing clearly to those present the meaning of the several parts of the law, and recent decisions bearing upon it and opinions regarding it.

Mr. A. J. Evers, Secretary of the State Board, N. D., then gave an explanation of the difficulties of uniform enforcement by means of the present enforcement machinery, and made an appeal to all certificated architects for support of the Board and acceptance of personal responsibility toward this vital matter.

Mr. Jas. S. Dean, a member of the State Board, N. D., and director of the Northern California Chapter, A.I.A., gave a brief but forceful talk on the almost universal lack of thorough education as shown by candidates for certificates, and suggested that architects give broader training opportunities to men in their offices and encourage self-education.

Mr. Fred H. Meyer, also a member of the State Board, N. D., and director of the Northern California Chapter, A.I.A., summarized the situation, stating clearly that some real action of support is necessary.

President Allen called for a discussion from the floor, which brought forth from Mr. E. L. Norberg a resolution, seconded by Mr. Wm. I. Garren, as follows:

> "As the result of a meeting of certificated architects in San Francisco, California, February 28, 1928,
>
> "Be It Resolved, That a temporary association be formed consisting of certificated architects practicing in Northern and Central California, for the purpose of promoting the enforcement of the California 'Act to regulate the practice of architecture'; and that a committee be appointed by the president of the Northern California Chapter, American Institute of Architects, to arrange organization, policies and methods of such association."

Discussion of the motion was followed by numerous comments from those present, both on the proposed resolution and on the situation in general. Among those who spoke was Mr. Edgar Mathews, former member of the State Board. The motion was carried unanimously.

President Allen announced that he would soon appoint the committee called for by the resolution and that all certificated architects of the Northern District would doubtless hear from the committee at an early date.

It was announced that the Southern California Chapter is fostering a similar movement.

There was manifest at the meeting a new spirit of unity and a conviction impressed on those present that the elevation of standards of architectural education and architectural practice must be brought about by the architects themselves.

Respectfully submitted. ALBERT J. EVERS, *Secretary*.

* * *

The College of Architecture, University of Michigan, announces that the annual competition for the George G. Booth Travelling Fellowship in Architecture will be held from April 6 to April 20, 1928. Mr. Emil Lorch is professor of architecture.

* * *

A young lady with five years' stenographic and secretarial experience in architect's office desires new connection with architect in East Bay region. Address Box B, Pacific Coast Architect.

* * *

Architectural Draftsman Wanted—A permanent position is open for a man who has had experience along small-house planning and designing. The location is in El Paso, Texas. Address Box E, care of Pacific Coast Architect, relating experience, salary wanted, etc.

DECORATIVE NOTES [A SERIES]

Applying Color to Wood Beams

PROBLEM: To give Spanish character to a modern ceiling of heavy wood beams with plaster panels. ¶ SOLUTION: A stencil treatment of varying Spanish motifs, in gay Spanish colors, mellowed by an antiquing glaze, harmonized by checkered border with heraldic medallions to soften transition from wood to plaster. ¶ Residence for Hans Nelson, San Francisco. ¶ Charles Strothoff, Architect. ¶ A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco, California.

"Co-operation for Quality"

Quandt quality is available for the small job as well as the large ◦ Complete decorative color schemes designed and furnished. ◦ Our operations are State-wide

INSTITUTE AND CLUB MEETINGS

THE MONTHLY BUSINESS MEETING of the San Francisco Architectural Club was held on the evening of March 7th. Committee reports in general showed an improvement in Club affairs during the past month. President Lawrence Keyser specially complimented the chairman of the Entertainment Committee for his recent arrangements of the spring club picnic to be held at Marshall's Park, Saratoga, May 6th.

Mr. Treton, a representative of the Santa Cruz Portland Cement Company, was present at the meeting and was presented with an illuminated vote of thanks signed by the officers of the Club in appreciation of the manner in which the Club members were entertained by the cement company at its Santa Cruz plant, December last. Mr. Treton thanked the Club in behalf of his firm and expressed the hope that the trip be repeated in the future.

It is satisfying to note the recent attainments of individual Club members to which their association and work with the organization have been of constructive aid. Dick McLaughlin, one of our younger Club members, is now the proud possessor of his certificate. Ralph Berger, our Sous Massier, is the winner of the *Pencil Points* Christmas card contest. Berger is one of the most promising of the Atelier's young designers and if he continues his present standards, another scholarship may go to a San Francisco Architectural Club man. Theodore Ruegg is the winner of the book prize for the best projet of the current Beaux Arts problem. Ruegg is rated as one of the most proficient members of the engineering class.

C. J. Sly, head of the engineering class, is very well pleased with his students and of the opinion that they will make an excellent showing when they go before the examining board for their certificates. This particular course has been running since October, 1926, and will be brought to a close sometime in the coming June. An advanced class will then be started, which will have for its problems the complete designing of two 15-story buildings—one in steel and one in concrete.

Our Club quarters have recently had their beauty and utility increased by several new appointments and conveniences. The new Club sign is in place and in the vestibule is a Doric pedestal. We are now richer and warmer by one stove, which we owe to the resourcefulness of Harry Langely, who filched the same from his father's wagon when the elder Langely was not around. At the next meeting of the Club there will be in evidence a totally new innovation, namely, a wise-crack box. Those inspired humorists among us who must get off inopportune jokes at inopportune moments during Club meetings may still do so—but when they do the wise-crack box will be passed to them and they will be required to deposit therein a quarter. This is President Keyser's idea, as he sees no reason why the Club's funds, as well as its liveliness of spirit, should not be increased by the matchless talent of its wits.

The prominent feature of the April business meeting will be the initiation ceremonies for six ambitious neophytes. Ceremonies and rites befitting such an occasion are already well prepared. Ed Demartini, in charge of refreshments, announces the serving of a Swedish buffet lunch, following the serious business of the evening. This may mean nothing to the unenlightened, but to those of previous experience, such a lunch is recalled as the elevation of the prosaically common matter of eating to the exalted realm of a fine art.

* * *

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

At a meeting of the Alameda County Society of Architects, held February 20th, Stephen Childs was the special speaker of the evening. Childs read a paper on "Landscape Architecture" in which he sought to define, clarify and develop three salient points in regard to this art, namely: (1) That the term "Landscape Architecture" most accurately defines the real function and scope of this art, in that the word "architecture" in its true sense signifies a collation and application of laws and principles of design and construction, relative to the creation of a design and the physical or constructional elements necessary to its execution as a work, combining beauty and utility, or merely serving the ends of beauty and ornamentation. Thus, as the architect creates and builds a structure, so the landscape architect designs and builds the landscape, in order that its elements may be a logical continuation and completion of that structure and the entire composition. (2) That the landscape architect, properly speaking, though he may not be minutely versed in the multitudinous details of gardening, is so trained at the present time that he is well grounded in general fundamentals of art and design and is able to apply such parts of those principles as will result in unity, beauty and logic in his own art and the individual piece of work. (3) That there is a difference between the landscape architect and the practical designer, nurseryman or gardener. The latter worker, correctly speaking, stands in the same relation to the landscape architect as the contractor does to the architect. The function of the gardener is to take the landscape architect's plans, designs, sketches and specifications and execute them.

R. W. Yelland, William E. Schirmer and Frederick Reimers have been named by the Executive Committee of the Oakland Realty Board as the architectural members and collaborators in a Build Better Campaign recently launched by that organization and the Oakland newspapers. The Build Better Campaign has for its objectives a systematic, sustained education of the public in the functions of an architect and the value of architectural service in the most modest dwelling or other structure; and the protection and maintenance of city property values and the individual investment through general conformance to uniformly high standards of architectural design and construction.

As mediums to this end, the Oakland newspapers are running special and news articles, discussing the various phases and value of the architect in home building. There will shortly be installed a permanent, public architectural exhibit in the Builders' Palace Exhibit at 363 Hobart street, Oakland. As the work progresses, it is hoped that a group of architects located at this address will offer a continuous public consulting service, and still later, that the services may be extended to include consultation on interior decoration and landscape gardening.

At a meeting of the society called for March 19th, Stanley Coph, building inspector of Berkeley; A. S. Holmes, building inspector of Oakland, and a building inspector from Richmond will be present to discuss the problems of building codes and inspection.

For Your Convenience

A Los Angeles Display of Hoyt Heaters at the new Architects Building

For the convenience of the architects and builders of Los Angeles and vicinity, we have installed a working display of Hoyt Heaters at the Architects Building Materials Exhibit in the new Architects Building, Fifth and Figueroa. The exhibit occupies the three lower floors of the new building and is open to you and your clients every business day from 8:30 till 5, except Saturday, when it closes at 1 o'clock.

You will find the Hoyt booth on the ground floor—an attractive grouping of the principal Hoyt models, hooked-up and working in connection with a pedestal lavatory. Some of the heaters are cut away to show construction. This booth is installed largely for your convenience in showing your clients Hoyts in attractive settings in actual operation. We are very certain you will find this service useful.

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OREGON STATE CHAPTER, A.I.A.

At a meeting of the Oregon State Chapter, A. I. A., held February 21st, there was passed a resolution to the effect that the organization is definitely opposed to the proposed plan of the State government to erect an office building on the State capitol grounds at Salem, Oregon, on the grounds that such a building would not be in harmony with the plans for future development of the State capitol grounds. The chapter recommended that the most careful study be given the problem and that any new buildings added to the capitol group be in harmony with the general scheme, while serving the needs to which they will be put.

A copy of this resolution was mailed to civic organizations throughout Oregon. Newspapers in Portland and Salem commented favorably upon the resolution and indicated that they were in favor of the stand taken by the architectural profession. It is not unlikely that the interest so aroused may lead to a general competition for a design and plan for a new State building that will fulfil both practical, harmonious and artistic requirements.

On March 24th the chapter was host to the architectural students of the State College at Eugene, Oregon, and under the guidance of chapter members the students inspected the major works erected in Portland during the past year. During the first week in April an exhibition of students' work will be held at the Portland Art Museum and during the second week in April the same exhibition will be installed at the Meier & Frank Store, Portland.

* * *

Architect B. J. S. Cahill, 357 Twelfth street, Oakland, has been commissioned by Cypress Lawn Cemetery Association to prepare plans for a reinforced concrete and stone columbarium for Cypress Lawn Cemetery in San Mateo county to cost $200,000. The same architect is preparing plans for a first unit to a mausoleum to be erected in St. Mary's Cemetery and to cost $100,000.

* * *

Architect Newton Ackermann, Eureka, California, is preparing plans for a one-story and basement building to cost $30,000 for the Montgomery Ward Company. The same architect is preparing plans for a two-story brick veneered industrial art building to cost $35,000 for the city of Eureka.

* * *

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned by Edward Small & Associates to prepare plans for a 13-story class A apartment building to be erected in Los Angeles. The building will cost $800,000 and has been financed by S. W. Straus Company.

* * *

Architect C. W. McCall, 1404 Franklin street, Oakland, has been commissioned by the Robert Dollar Company to prepare plans for a five-story class A addition to adjoin the present building occupied by this firm. The building will cost $175,000.

* * *

Architect John K. Branner, Shreve Building, San Francisco, has prepared plans for a two-story reinforced concrete country house for Mr. Wallace Mein to be erected at Woodside, San Mateo county, and to cost $75,000.

* * *

Architect Clarence A. Tantau, Shreve Building, San Francisco, is preparing plans for a two-story residence to be erected in Hillsborough by S. Waldo Coleman, and to cost $100,000.

* * *

Architect William H. Weeks is preparing plans for a one-story reinforced concrete market building in San Jose for Hart Bros. Building to cost $100,000.

WE REENTER THE KITCHEN

[Concluded from page 49]

and esthetic value. This is something that has suddenly burst upon us. The glistening, shiny, antiseptically and monotonously white kitchen is no more. In its place comes the kitchen tiled or enameled in the softest pastel tones—delicate greens, blues, yellows, pinks, mauves, oranges, blue greens, blue grays or any one of the thousand and one restful and interesting shades. Linoleums of beautiful and varied designs in contrasting tones add

to the harmony of the ensemble. Kitchen cabinets are likewise not neglected in the matter of lovely colors. Even sinks and drainboards blossom forth in previously unknown but entirely pleasing colors. Nor is this all. Mixing bowls, the handles of kitchen utensils, pots, pans and tea kettles of enamel ware appear gloriously colorful in order that no false note may mar the harmony of the regenerated kitchen. Verily, we may reenter the kitchen to find nothing that repulses, but much that tempts and enchants us.

* * *

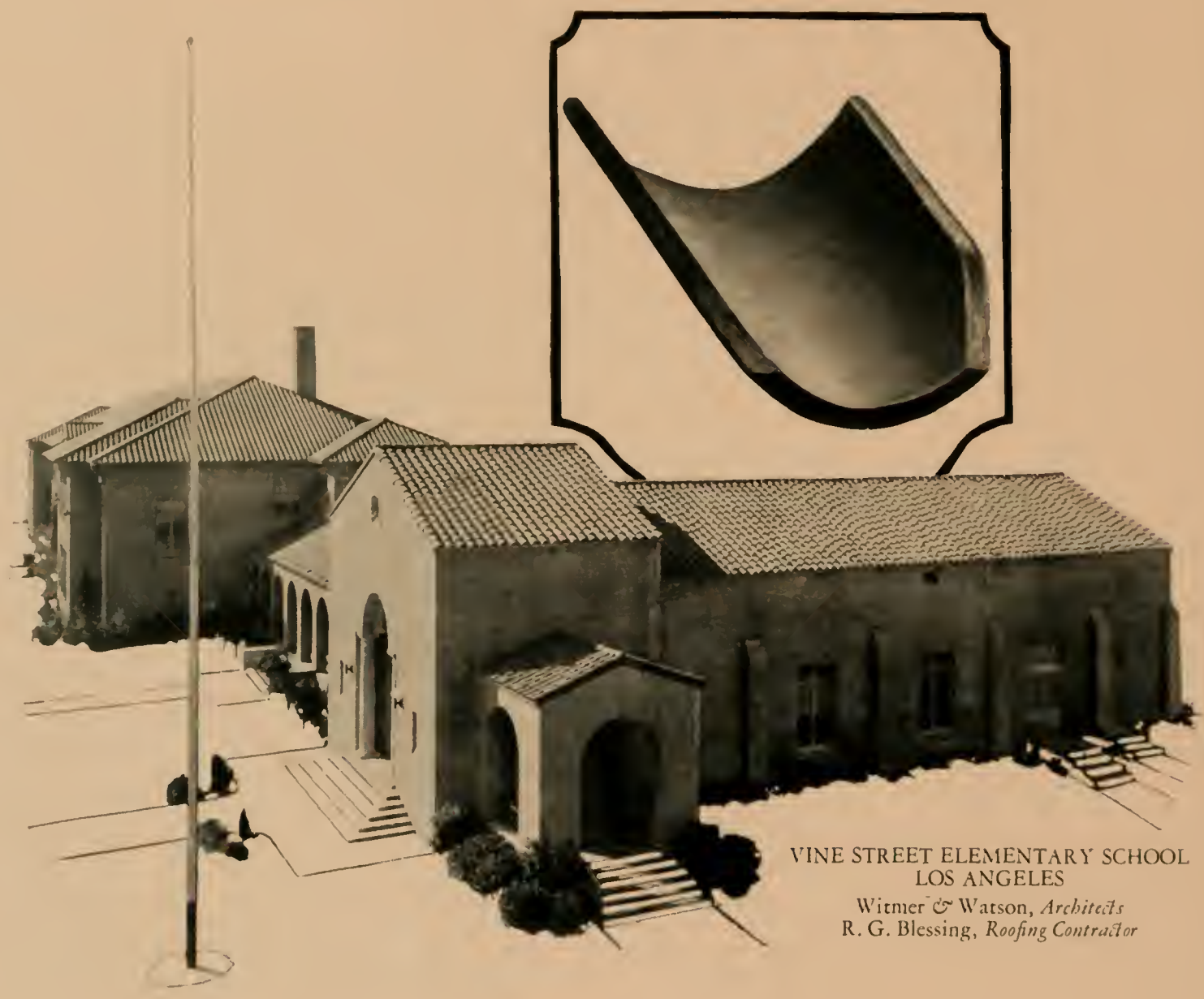
Architect Lewis P. Hobart, Crocker Building, San Francisco, is preparing plans for a three-story steel and concrete factory and warehouse and a one-story office building to be erected at Third and Paul streets, San Francisco, by the Vermont Marble Company. The buildings will cost $250,000.

* * *

Architect F. W. Stevenson, Spreckels Building, San Diego, together with Architects Traver and Jacobs, 1008 West Sixth street, Los Angeles, are preparing plans for a 16-story class A store and hotel building to be erected in San Diego by the Balboa Hotel Corporation. The building will cost $1,000,000 and will be known as the El Don Hotel.

* * *

Architect George W. Kelham, 315 Montgomery street, San Francisco, has completed plans for a 17-story class A addition to the Medico-Dental Building, San Francisco. The addition will cost $300,000.



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·EDITORIAL·

Architectural Bootlegging

THE CALIFORNIA LAW regulating the practice of architecture has been in effect since the first of this century, and it is a good law. Many people, not alone architects, think the law should go further, in the interests of public safety, welfare, appearance; all people informed about or concerned with building industries know that it is violated to an even greater extent than the National Prohibition Act, with little or no attempt at concealment, and with apparent impunity.

The State Board of Architecture, the natural body to protect the integrity of the act, is handicapped by lack of police authority and facilities; lack of funds for the prosecution of offenders. Its members receive no compensation, and are dependent for their livelihood upon their private practices. The time they devote to their present duties, their faithfulness and fairness, their efforts to maintain a reasonably high standard, constitute a public service which is not widely enough known and appreciated.

The amount of illegitimate architectural practice has steadily increased, and within the last few years has become really dangerous to public welfare and to qualified professional practice. From "designing" cheap bungalows, the plan bootleggers have proceeded to broader fields. Commercial and industrial buildings, apartment houses, large residences, have become subjects for their bargain-counter plan sales.

These plans are quickly made and lack the essentials of good design and construction. Specifications are meager and inconclusive; as legal protections, they are absurd. Of supervision, there is nothing worth the name; the process of building is governed only by the infrequent inspection of public officials, the inexperienced observations of the owner. With speculative building, the motive is, inevitably, to cover the cheapest possible construction and material with a veneer that will fool a buyer—honey to attract flies—"Caveat Emptor!" The builder does not care how much it costs a purchaser to repair and maintain a building.

Realizing this state of affairs, and that no individual could be expected to undertake the herculean task of cleaning the architectural stables of the State, the Northern California Chapter of the American Institute of Architects took the initiative and called a meeting of all certificated architects near San Francisco, to discuss the situation and take steps towards its betterment. Elsewhere in this issue are given minutes of that meeting; its outcome was the appointment of a committee to arrange a temporary association of all architects in the State for promoting enforcement of the State act.

Since the problem is even more serious in Southern California, cooperation from that part of the State will unquestionably be forthcoming, and with concerted State-wide activity, we may look for a decided decrease in the architectural bootleg trade, and eventually the extinction, so far as it affects the real interests of the public.

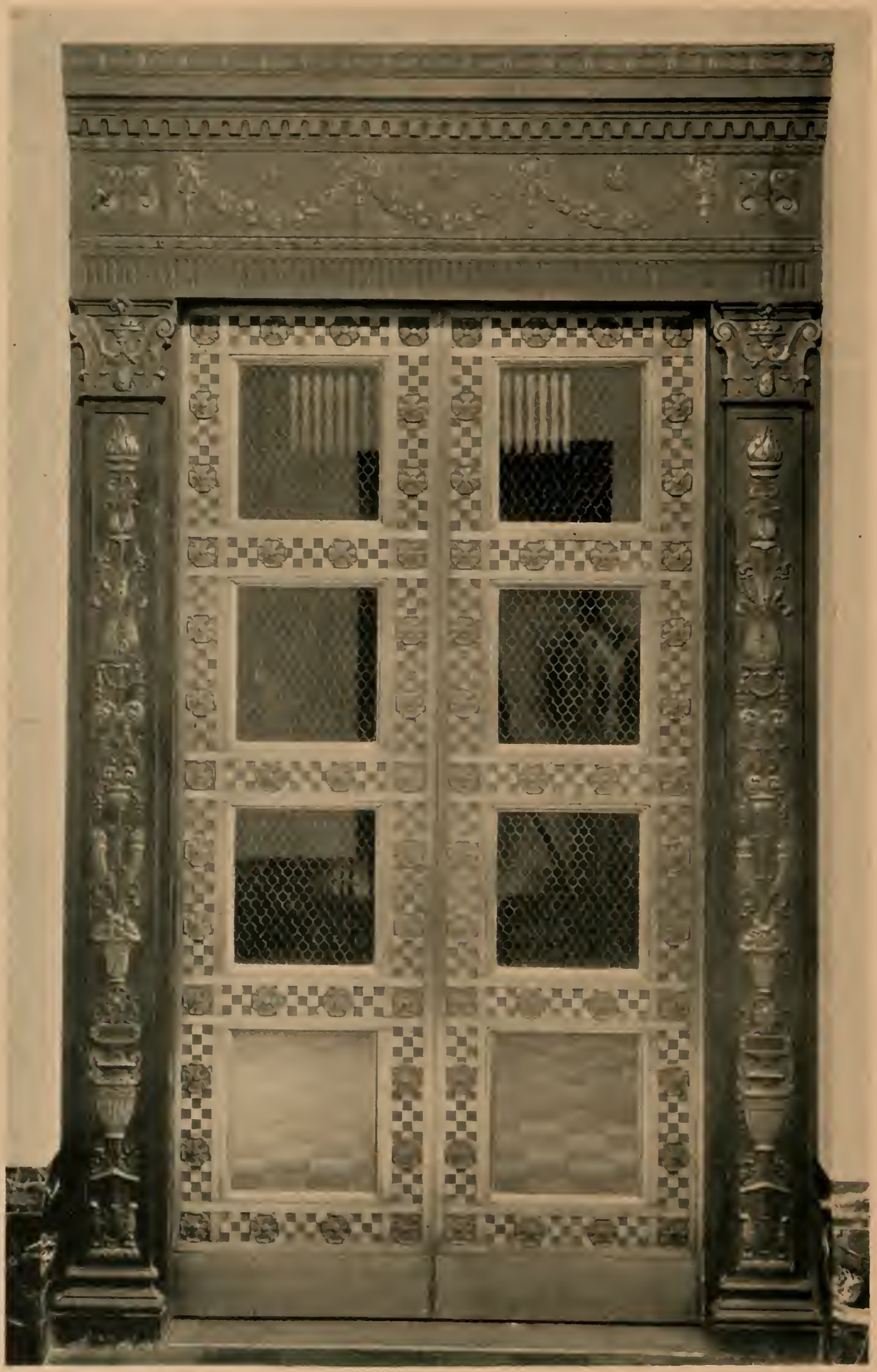
* * *

Build Better

A SIGNIFICANT MEETING was held in Oakland recently, and if the campaign formulated at that meeting materializes, and is followed by concrete achievement, Oakland will have blazed a name and fame for herself which all other ambitious communities will be anxious to emulate.

The Oakland Real Estate Board, assisted by the local Society of Architects, the Builders' Exchange, the women's and service clubs, Chamber of Commerce, newspapers, churches, schools, have laid out a "Build Better" campaign to extend for a period of years, based upon the conviction that good building pays the community—both as to design and as to construction. The logical development of this campaign will be something in the nature of public architectural control, much more far-reaching than any present system of permits and inspection; and a definite and well-advised city plan and city planning service.

This involves, first, self-education, and later, a program of nation-wide publicity and information. There is perhaps no place in the country better fitted for this experiment; the natural, geographic and climatic position of the city, its recent rapid but healthy growth, its facilities for industry, transportation, residence, the great area around it available for expansion are all factors which stimulate lively ambition, intelligent foresight, on the part of its citizen leaders.



BRONZE ELEVATOR DOORS WITH CAST-IRON POLYCHROME FRAME, PATTERSON BUILDING, FRESNO
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Ornamental Iron and Bronze executed by Sartorius Co.

ART IN IRON & BRONZE

SCALE

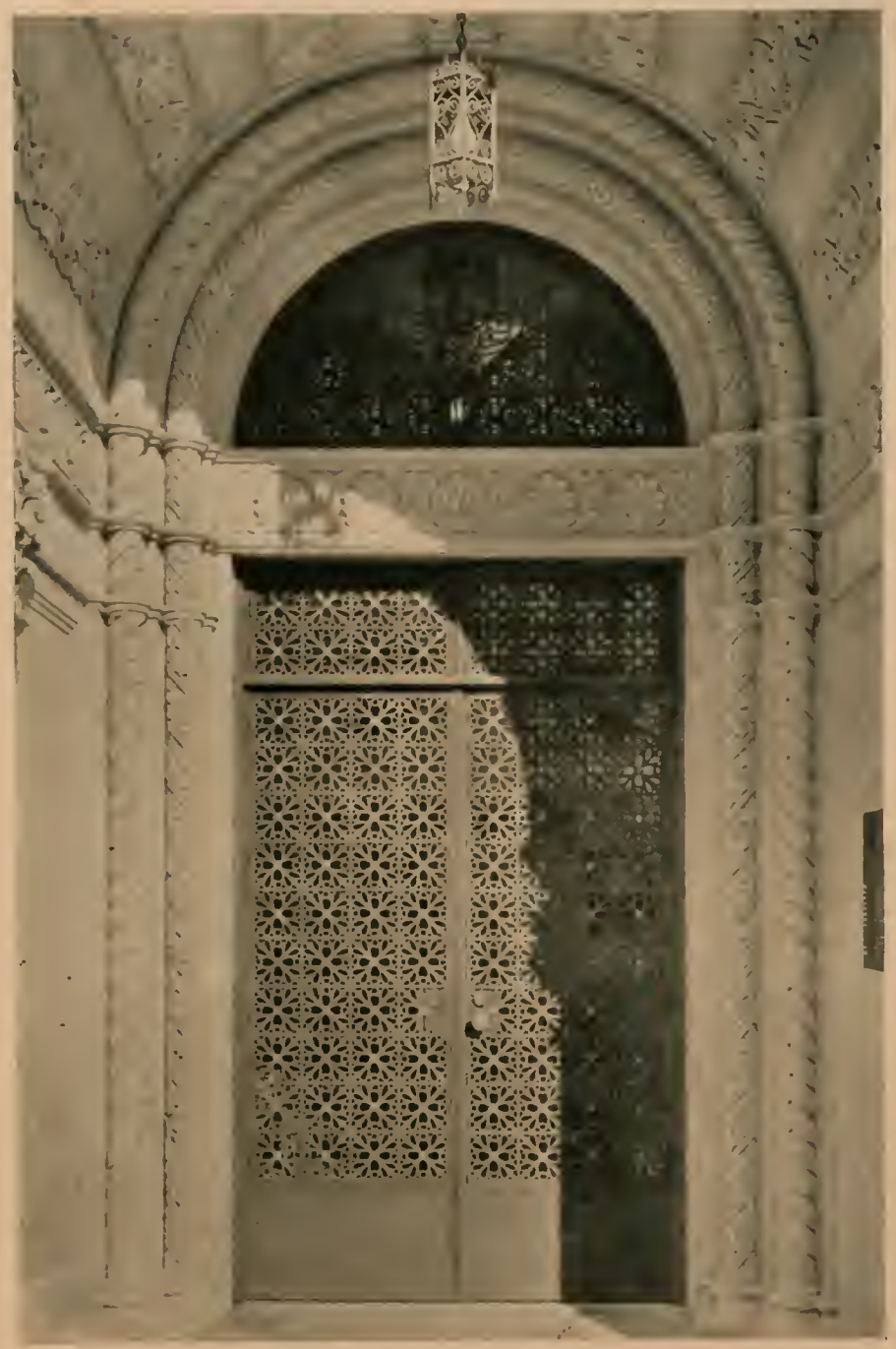
"SCALE" is a term used by architects to signify all sorts of things which have to do with proportions and relationships of parts and details. It is the bogy which causes prematurely gray hair and horrible nightmares and breaks up partnerships and friendships. It affects design as well as composition, ornament as well as structural members and masses.

Applied to the treatment of iron and bronze, it concerns the relationship both of the article to its setting, and of its own elements to itself and to each other. The first is a matter largely of design; character and quality of execution, however, enter largely into the other problems.

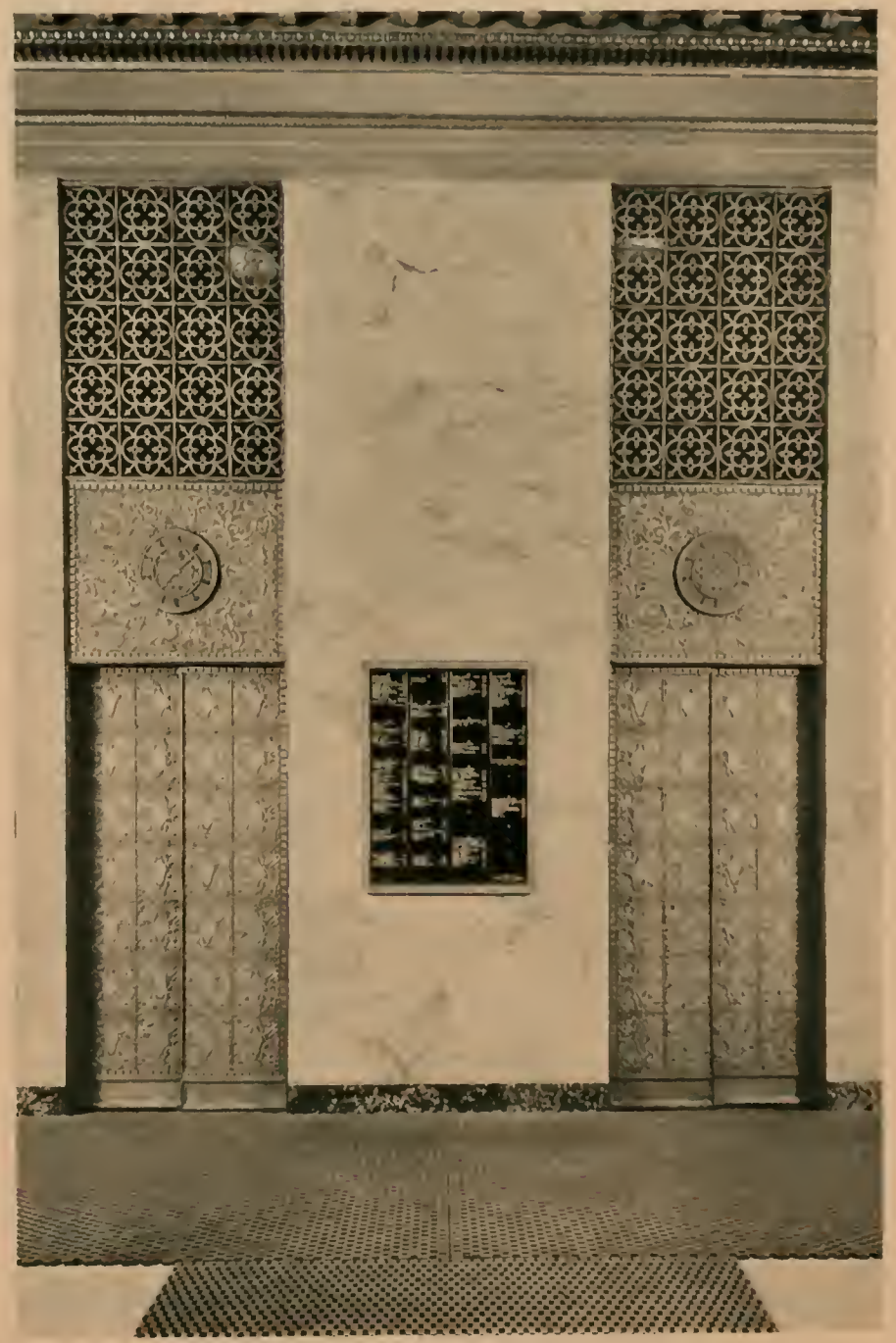
While the exact determination of proper scale can hardly be *taught*, but must be *felt*, almost intuitively, still the comparison of various executed examples must be illuminating to an intelligent student, and help in the gradual development of that intuition or instinct which enables the designer to discriminate between right and wrong scale in this material which cannot be easily changed or repaired, once a mistake has been made.

Elevator Doors, Hunter-Dulin Building, San Francisco
Schultze and Weaver, Architects
Ornamental Iron executed by A. J. Bayer Company.

Sometimes there should be bold and strongly marked parts of the ensemble, sometimes there should be a wall-like or fabric-like character with a repeated or running pattern; sometimes there should be strong contrasts; sometimes there should be a combination of the solid and the delicate; there is an infinite variety of treatments, and in all of them the matter of scale is exceedingly important, both in design and in execution.



LEFT—ENTRANCE OF APARTMENT HOUSE, SAN FRANCISCO
N. W. SEXTON, ARCHITECT
Executed by Michel and Pfeffer.



RIGHT—CAST ALUMINUM AND ORNAMENTAL IRON ELEVATOR DOORS,
RIALTO BLDG., SAN FRANCISCO. BLISS & FAIRWEATHER, ARCHITECTS
Executed by Federal Ornamental Iron and Bronze Co.

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3. Special gutter tile.
4. Concealed gutter, lower eave tile nailed to outer edge of gutter.
5. 2″x4″ hip nailing strip.
6. Hip cemented.
7. Hip butts cemented.
8. Lead flashed drain from deck.
9. 30-lb. saturated roofing felt.
10. Tile bevel cut against hip strip.

No. 2 of a Series Illustrating the Application of Ramona Tile

THE METHOD OF APPLICATION shown above, that of wiring the top tile in place with copper wire, has largely replaced the method of nailing to field strips as shown last month. There is a saving not only in the material comprising the strips, but also in the carpenter's time in setting them. The lower tile at the eaves are nailed directly to the roof sheathing while all top tile are wired with 14-gauge wire to copper slating nails as clearly illustrated. Two by four inch hip and ridge strips as shown (5) are recommended though not necessary. Two types of gutter treatment are shown. The heart-shaped hole in the trough tile (3) while serving well to conceal the gutter is not as effective as the omission of the lower tile over the gutter opening as shown at (4). Here, however, the outer edge of the gutter must be about four inches wide and it must be strong enough to stand the weight. This type of construction may be used on box gutters placed twelve inches or more back of the eaves. The most effective form of gutter, however, is the simple hanging type below the eaves. It is also the least expensive. Hips and ridges should always be well cemented to the field tile below, but the butts (7) may be left clear if desired. A flat roof or deck at the ridge level may be drained down over the tile as shown at (8) by the use of a lead flashed drain placed in a cut in the ridge strip. A sub-roofing of 30-pound asphalt saturated felt is recommended. In coming issues other methods of laying tile and flashing for same will be shown.

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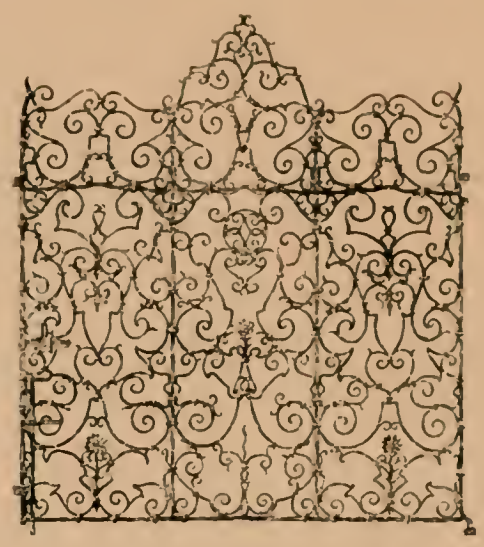

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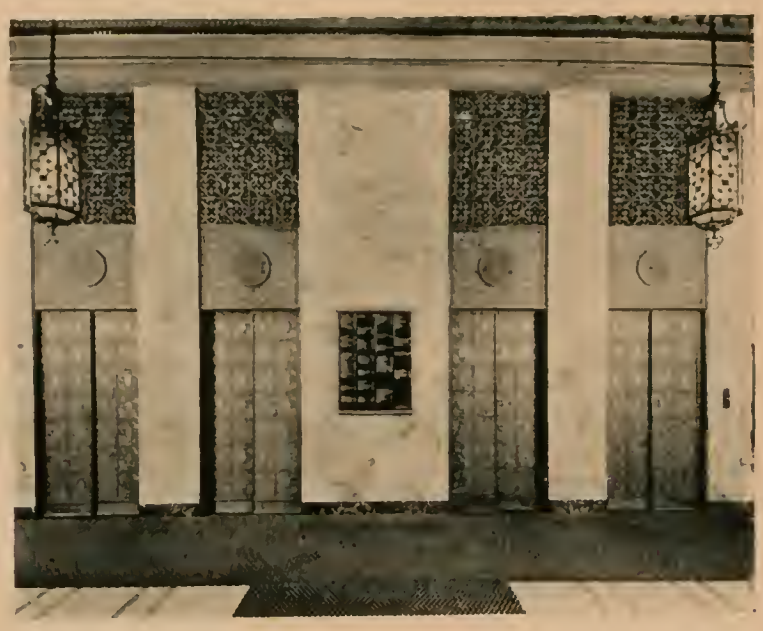

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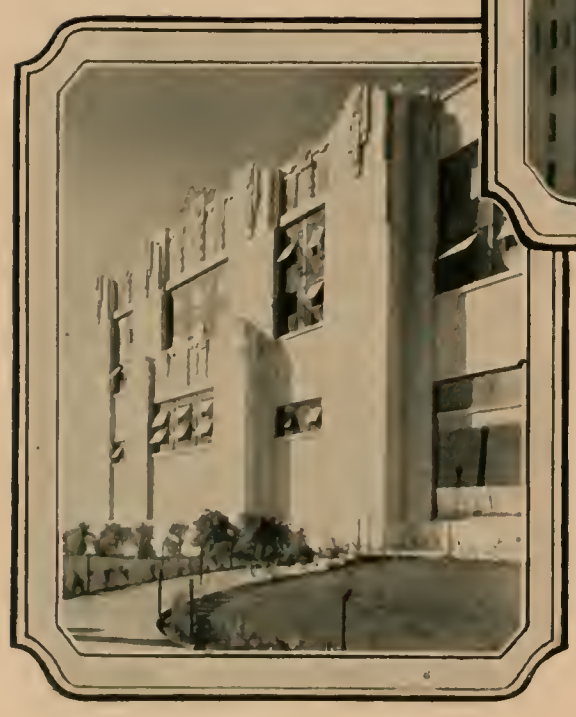

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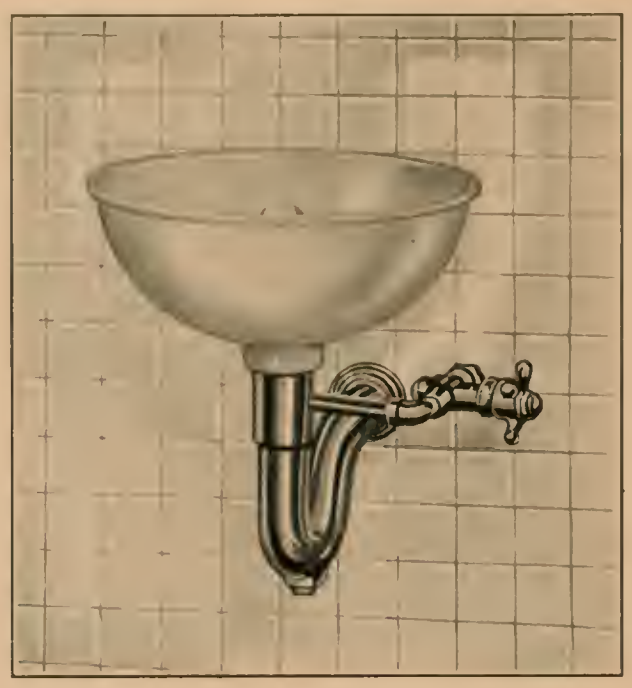

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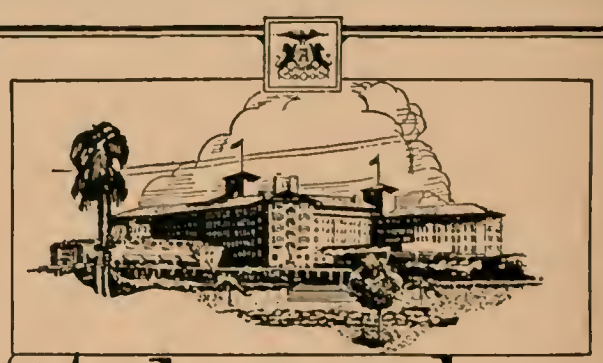

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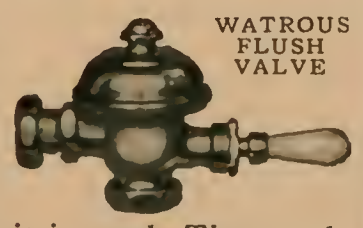

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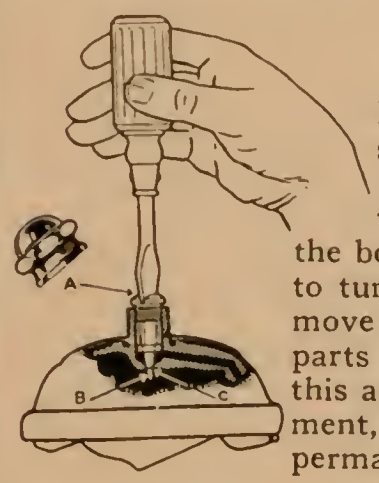

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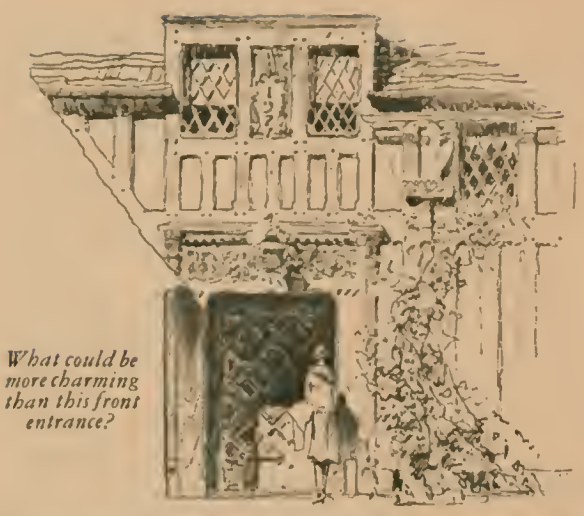

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John J. Landon, Architect, Los Angeles

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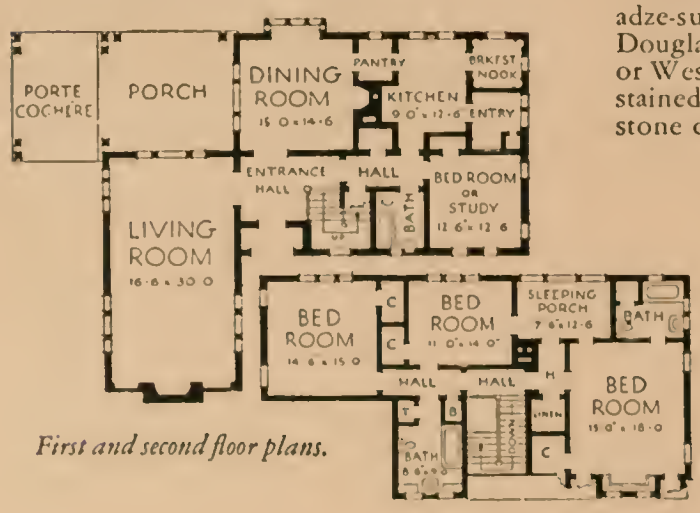

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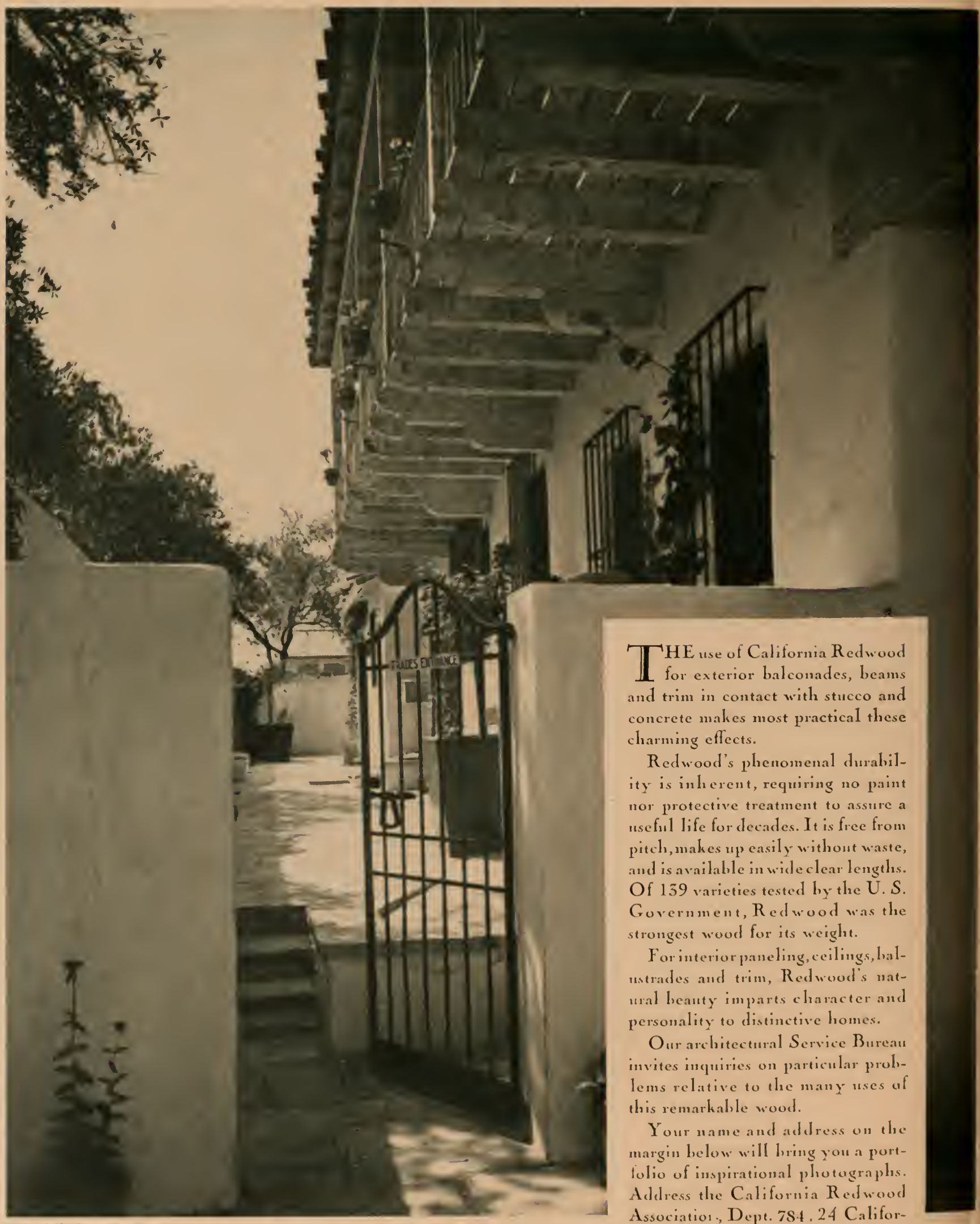

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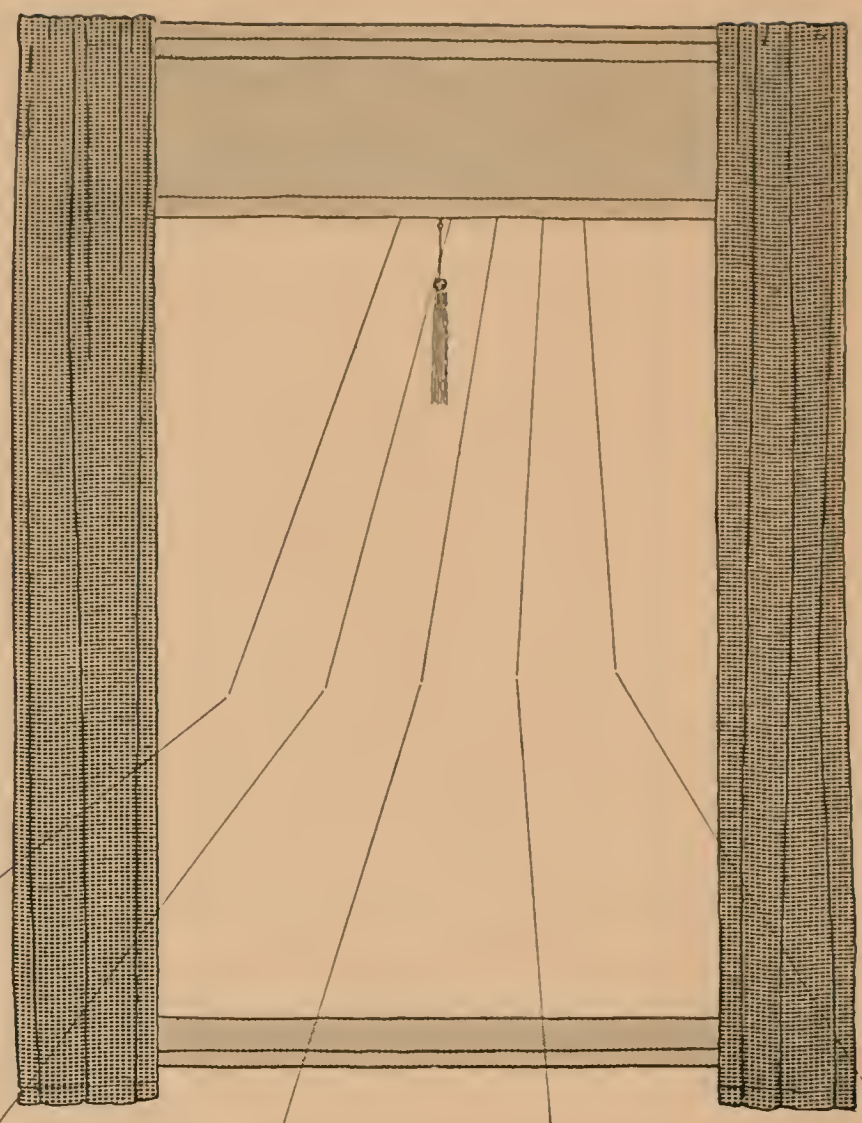

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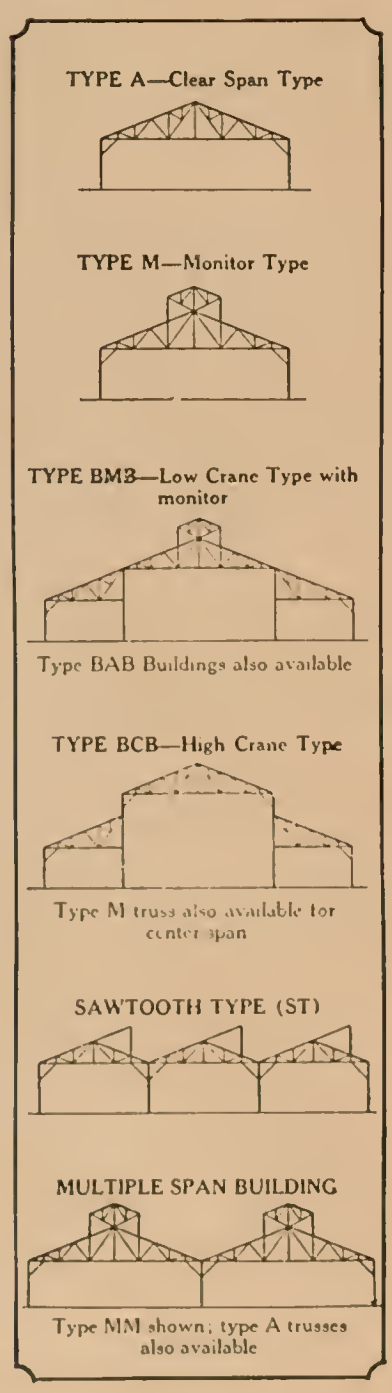
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DESCRIPTION OF ARCHITECTURE AND DECORATIONS OF THE MAYAN THEATRE

[BY FRANCISCO CORNEJO]

Editor's Note—In designing the Mayan Theatre, the architects, Messrs Morgan, Walls and Clements, did not attempt to reconstruct the interior or exterior design of a typical Mayan structure, but borrowing and adapting the wealth of the ancient arts of the American style for their architectural and decorative qualities, applied them to meet modern conditions. Yet the ensemble of the completed work fully carries the exotic spirit of the highest culture reached by the ancient people, the Mayas predominating. ¶Wherever the eye encounters sculpture, painted decorations, textures and constructions, a fine craftsmanship is evidenced, due to the wonderful cooperation by journeymen and artists, shop managers and others who helped to make this undertaking a success. ¶Mr. Richard Sobieraj, decorating contractor, received the services of Senor Francisco Cornejo, Mexican artist and student of American archæology, who for many years has preached and practiced the use of our aboriginal art to decorative purposes, and has written specially for the Pacific Coast Architect the following article.

THE FACADE of the Mayan Theatre is divided into three distinct horizontal divisions: the entablature, the main walls, and the base. The entablature is composed of two alternate mosaic elements of geometric pattern, very deep in relief, which are characteristic of the wall treatments as found in the ruined cities of Uxmal and Chichen Itza in Yucatan, Mexico. An entwined serpent motif, combined with a mass ornament in the form of a conventionalized owl head, with Mayan mouldings, form the architrave, while the cornice is merely a simple splay moulding with an angular and waved silhouette against the sky.

The lower part is of two characters; another all-over pattern repeating geometric designs covers the base, while the belt course above is in contrast therewith and is elaborately sculptured into intricate designs derived from Mayan sources; human faces with fantastic headdresses, serpent heads, celestial symbols and Mayan mouldings.

This character is carried through in repeating units, tying up with the marquise, designed in a similar way and emphasized principally with a metallic treatment of greenish tones, suggesting ancient copper. The middle section of the wall over the main entrance is composed of a series of tall Mayan arches surmounted by a row of colossal figures in ceremonial robes, representing the god Huitzilopochtli, seated upon the symbolic earth monster. These figures resemble the Zapotecan funeral urns and were designed in this case to serve, besides their decorative qualities, as illuminating burners. Dividing this row of figures are pendants of conventionalized serpent rattlers, an element of ornament frequently found amongst the aboriginal Americans. This highly ornamented, artificial stone was cast in a manner to resemble the rough and weathered sandstone, found in the ancient buildings, which has withstood the elements for many centuries. All the buildings in Yucatan have traces of once having been polychromed. Although much faded, they show that the ancient inhabitants had a good knowledge of pigments and mixed them so well that, today, where they exist at all, they are still bright.

This has been suggested in this modern building. The natural warm, grayish tone of this ornamented stone shows here and there traces of pigment in the primitive colors, forming a rich, neutral tone which is in a decided contrast to the main walls that are of intense variegated shades of red, resembling in color and porous texture the volcanic stone called Tezontle used so often by the Mexicans and later during the Spanish Colonial period. The walls are built to convey the impression of immense masonry; stones varying in size are laid in projecting and receding planes. These walls are pierced on each side by small deeply recessed windows to meet necessary requirements of the plans of the building, mullioned by coupled columns supporting the sculptured lintel above. These columns are remarkable in design. The entire shaft is sculptured, as is the prototype now at the Mexican National Museum that was found in Tula, the ancient Toltec city.

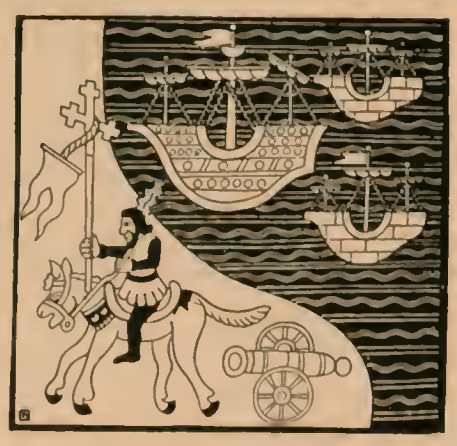
Entrance Lobby (Hall of Inscriptions)

The true principle of the arch was not known to the Maya architects, but they built an approximation to it by a method of corbelling. As the

corbelling was backed up by concrete, it resulted in reality in monolithic construction. This method of construction naturally limited the widths of interiors, the widest known being only about fourteen feet, but of lengths up to one hundred feet or more. The entrance lobby of the Mayan Theatre gives a good illustration of the character of Mayan interiors. The rectangular chamber with its high vaulted ceiling illustrates two types of Maya arches. The massive structure of the vault, with flat capstone, is commonly found in Maya buildings, while the arched openings which occur in the medial walls above the spring of the vault are of a peculiar trefoil shape which is found only in the palace at Palenque Chiapas.

The walls of the lobby from the floor to the spring line of the vault are profusely decorated with relief work of symbolic motifs. The upper band is particularly attractive and archeologically interesting, in that it is based on a portion of a stele discovered in Yaxillan, Mexico, dealing with the heavens. The Sky God is seen in the center with a moon and the Sun God and glyph at either side, while below is a narrow band bearing planetary signs. The original carving dates from about 490 A. D. The lintels over the doors are ornamented with an arrangement of shields, feathers and serpent motifs and rest on the sculptured jambs and mullions. On each side of the mullions appear sculptured figures of warriors in full regalia, which stand as guardians to the entrance of the palace, as it occurs, for instance, at El Castillo in Uxmal. They wear enormous headdresses, showing a heron's head, feathers, gold and silver ornaments, jeweled color ornament, breast brooch and arm and leg ringlets. The carving was suggested from a sculptured stele at Piedras Negras, but is largely an original composition. The two end walls of the lobby are entirely covered with Mayan inscriptions, glyphs, as found in the Hall of Inscriptions at Palenque. An interesting feature of the lobby worth while studying is the elaborate tile floor. This interesting relief is based on a famous Zapote wood carving from the altar of the Temple of the Sun at Tikal, Guatemala. The design is exceptionally elaborate and in execution is considered in some ways the most remarkable specimen of Maya art. It represents a richly costumed personage, holding a standard or baton in his right hand; his face framed in the open mouth of a grotesque monster skin. He is inclosed by the arched body of a feather serpent of remarkable design, the head appearing at the left. Hovering over the serpent's arched body is a figure of a mythical bird, called by some authorities the Fire Bird. The figure is seated in a throne seat that is standing on a carpeted dais. Three steps covered with inscriptions lead up to this dais, supported on monstrous and fantastic masks and pigmy-like Atlantean figures.

Panel, "Music and Dance,"
Emperor's Hall.
Designed by F. Cornejo



Panel, "Arrival of Spaniards,"
Emperor's Hall.
Designed by F. Cornejo

The minor inserts at either side of the big centerpiece are priestly figures seated and in the attitude of making offerings before a shrine, one masked and the other unmasked. These ornamental tile inserts were done in a light buff color and are set in a fire-flashed wet tile field, laid in a basket pattern.

The recesses in the trefoiled arches in the vault are decorative paintings done in the primitive manner, outlined with black and filled with simple flat colors employed by the Mayans, as founded on the three rare codex or sacred books in existence. Over the capstones are other colorful touches of painted decoration, a conventionalized mask, and a symbolic representation of Tezontemoc, the descending sun.

Foyer—Hall of the Feathered Serpents

The foyer, following the curvature of the back wall of the auditorium, is wainscoted to door heights with slabs of Zapote wood heavily grained and carved with alternating horizontal figure designs raised in low relief. These motifs are of Inca origin and represent warriors holding arrows, one of them wearing a bird mask. In the center of the foyer, directly upon entering from the vestibule, is again found the Mayan arch motif. The archway is closed up with a recessed Inca textile design. The arch and stairways leading to the second floor are flanked on either side by feathered serpent columns supporting the frieze of the room, and the ornamental tile drinking fountains at either end of this foyer are similarly treated.

The motif of the serpent was the most predominating factor, both in the spiritual and cultural life of the Americans. From their mythology the feather serpent represented the unity of Quetzal, their sacred bird, God of the Air, and Coatl, the snake god of the earth, to the Mayas known as Kukulcan, and Quetzalcotal to the Aztecs; this divinity in the form of a plumed serpent column as found in Chinchen Itza forms the main architectural feature of the foyer.

The head of the serpent is covered with scales; its body with graceful arrangement of feathers and the conventionalized rattlesnake tail. An Atlantean figure holding on his head a shallow Indian bowl serves as a drinking fountain, the background of which is made of polychrome tile with a design of the foliated cross as it appears in a Palenquee tablet. The stone frieze above the wainscoting forms a continuous band of elaborately carved ornament above the entire room, typical Mayan mouldings framing this section, top and bottom. The frieze of a yellow-

Panel, "The Offering,"
Auditorium Ceiling.
Designed by F. Cornejo

Panel, "Music,"
Auditorium Ceiling.
Designed by F. Cornejo

ish mustard colored stone shows traces of weathered polychrome pigments, as do also the ten columns. A shiny black base and border of material representing obsidian runs around the entire room, and is carried along the stairs to the second floor. The stairs have obsidian-like treads and nosing with tile risers in two colors, red and yellow, of a curious Aztec design. A plain carpet in Indian red covers the floor and stairs, but is relieved with a border of Quetzal's feathers in golden ochre and bluish green colors. A shallow coffered ceiling with square pendants at intersections of ribs covers the entire room. The coffer panels are decorated with numerous Aztec motifs painted in various highly keyed primitive colors representing the twenty-day signs, names of towns, and other symbols, some easily recognizable as serpent, rabbit, lizard, flowers, while others are merely symbols as gold, silver, water and other elements.

Auditorium

The ceiling of the auditorium expresses a wooden structure, supported on the Cyclopean masonry walls. It is made to imitate in its finish and natural color the Chico Zapote wood, a native wood of Central America that is exceedingly hard and durable, and was greatly used by the Mayas especially in their lintels over openings that were richly carved, of which several examples are still in existence.

The center of the ceiling enclosed by the ends of the cantilever beams forms a calendar diagram illustrating an entire Mayan year of 260 days. Equal Tonalamatl, based on the fundamental row of twenty-day symbols, are distributed as a cosmological picture over the four cardinal points. This feature in its shape was derived from an ancient native manuscript. The spaces enclosed in these Maltese crosses form four major and four

corner panels. The main features of the decoration of the ceiling are these major panels depicting ceremonial dances, music and priestly figures making offerings to the Sun God. These figures in brilliant blues, greens, browns, red and white, and outlined in black, are painted upon a brilliant orange background. The four corner panels are treated in a similar manner, representing a fantastic flowering tree, surmounted by the sacred Quetzal bird. Suspended from the center is the main lighting fixture of the auditorium, a sunburst design suggested by another ancient codex, with Ollin Tonatiuth, the sun in the very center. This dark mysterious suspended shadow, appearing to be made up of antique copper encrusted with verdigris and corrosion and inlaid with precious and semiprecious jewels such as turquoise, emeralds, black obsidian glass, shells, etc., contrasts pleasingly with the warm, colorful, intensely illuminated ceiling. The center of the ceiling is supported by cantilever beams carved with scales and feathers, as found in the Temple of Xochicalco, which terminate in a conventionalized snake head.

Framed between the cantilever beams on the four sides are the louvre beams framed angularly and perforated for the ventilating system, their soffits being decorated with various Indian frets. At the four corners are solid wood slabs between the cantilever beams, carved in low relief, showing Quetzalcoatl or his incarnation, inflicting self-punishment. This ornament, on red background, is high-lighted in orange and retains its wooden quality. The soffits of the lateral beams at each end of the cantilevers are carved with other Indian motifs of Inca origin. These beams are strutted up from the wall cornice with solid diagonal strut beams, throwing the weight of the entire wooden ceiling to the heavy stone walls. The triangular spaces between these beams are boarded up solid with planking heavily grained, showing the joints of the planks, and are decorated in alternating stenciled designs of grotesque faces and frets.

The junction between the strut beams and the outer lateral beam is held together by a large metal staple of antique copper hammered and perforated, forming cross arrows on a shield as found on the Temple of the Tigers at the Ball court at Chinchen Itza. The wooden ceiling does not cover the entire auditorium, but stops at the main entrance to the balcony, forming a vertical truss of primitive framing as suggested in stone in the nunnery at Uxmal. This vertical truss is also louvred and perforated for the ventilating system of the theatre, the bottom chard being decorated with heraldic Aztec shields and quivers of feathered arrows. At each end of the truss, in a solid panel, is painted a plumed serpent whose head is decorated with nose plugs and feather headdress. The flame-like object which issues from the mouth represents breath, and is an exact copy of Maya fresco.

The ceiling of the upper part of the balcony and the immense lintel spanning the entire rear wall constitutes another feature of mural decoration, showing in this case native picture writing, illustrating a procession of pilgrims carrying offerings to a temple that is situated on the banks of a lake, with a luminous sun rising over the roof of the temple against an intense blue sky.

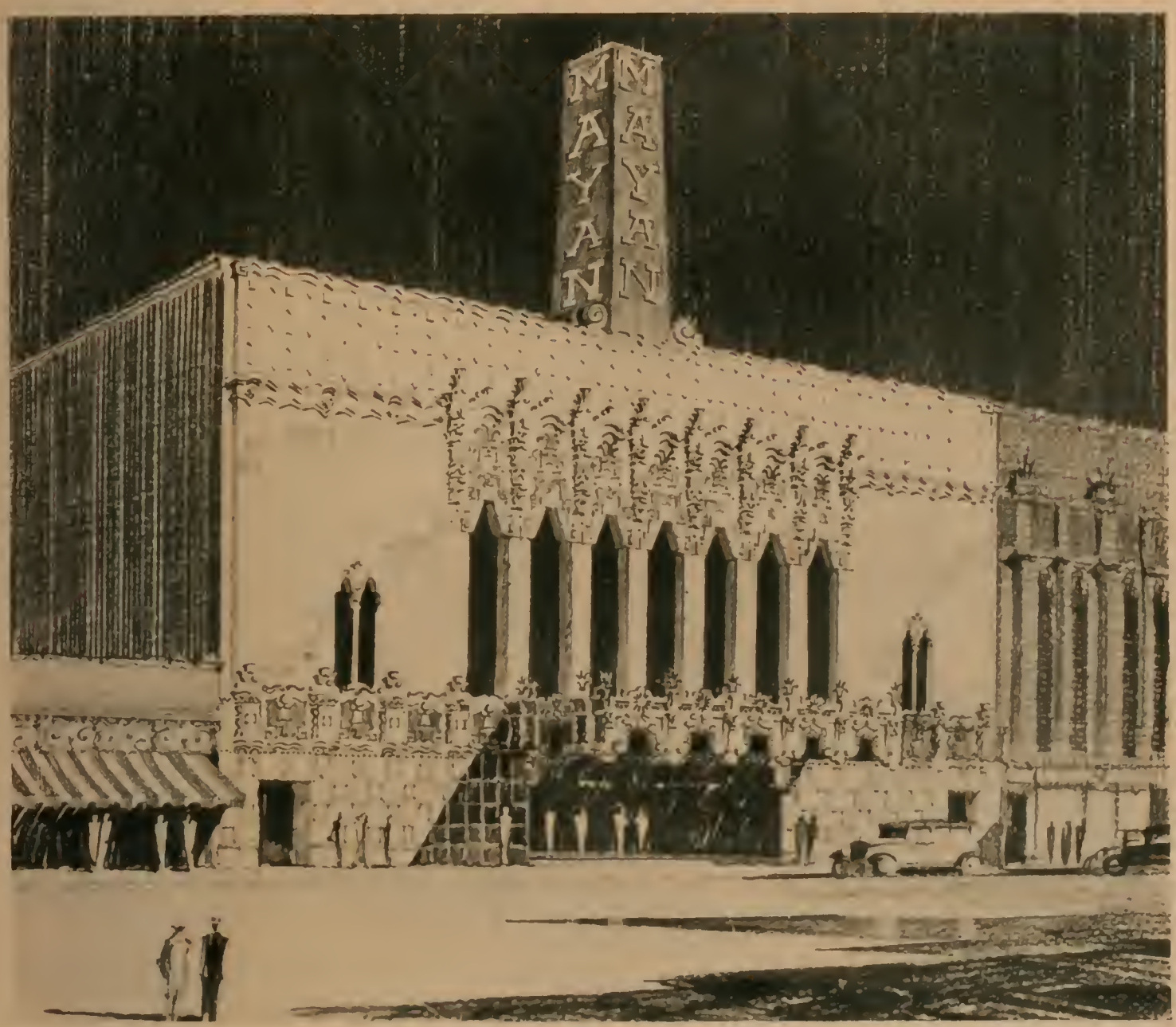
The rear and side walls of the auditorium are built of acoustic plaster, giving the impression of Cyclopean masonry. The stones are splayed in staggered courses, giving great interest to an otherwise plain wall, and serve also on this account to help to improve the acoustic qualities of the room. The stone blocks retain the natural color of the material in a general way, but vary into different faint color tones.

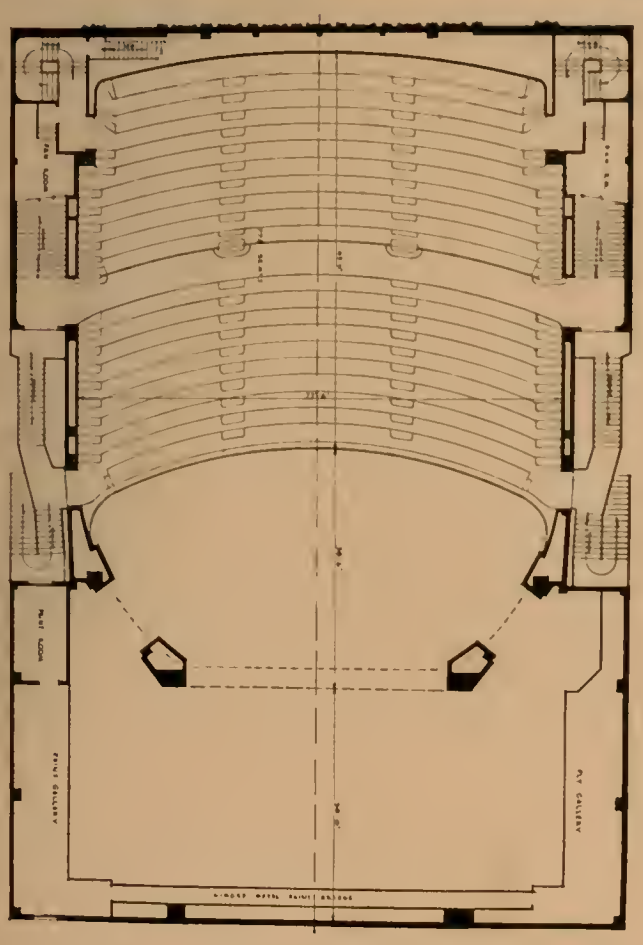
The walls are topped up with a crenellated heavy cornice, the main motifs of which are a series of projecting stone corbels interspaced with metope panels resting on an architrave of splayed mouldings, relieved by incised ornaments. The main entrances to the balcony are framed with square solid stone piers supporting a heavy lintel on brackets, and are covered with characteristic sculpture of weird figures and forms, as suggested in the monuments at Quirigua, and with sentinels at the door jambs, as found at El Castillo.

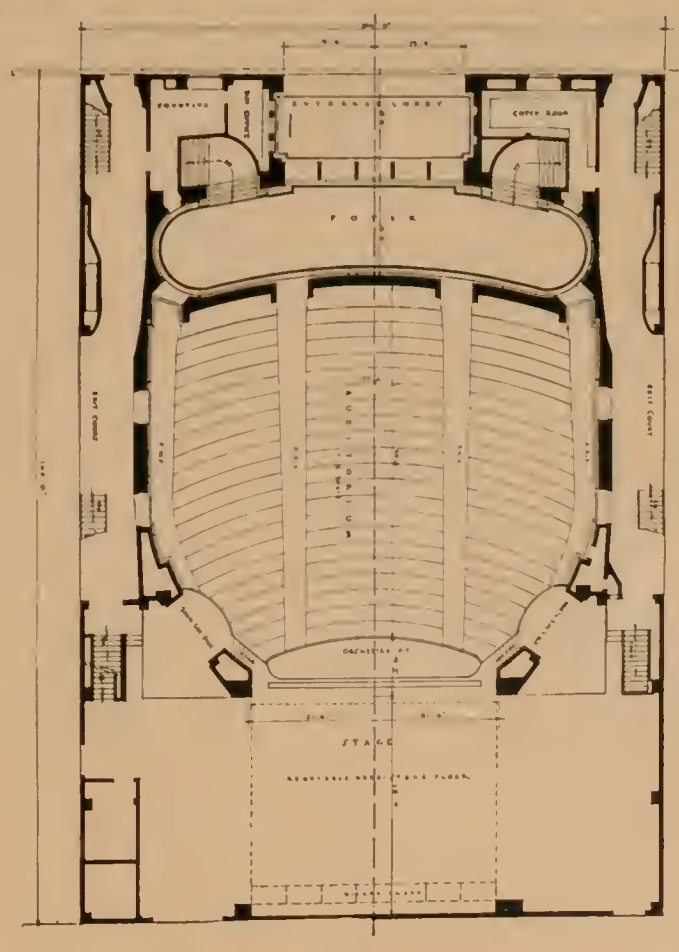
The exit doors are plain openings in the wall spanned by a heavy stone lintel, decorated with a stencil design of an eagle with outspread wings. On the exit doors are other stencil designs of warriors with eagle headdresses, spears and shields, known as the Knights of the Eagle, done in various colors. The rear and side walls below the balcony are covered with Chico Zapote wood wainscoting, up to the balcony ceilings, built of diagonal stiles inserted with carved panels. The doors to the entrance foyer are framed with solid wood posts, decorated on the face with square inscriptions. The exit doors on the sides are in one case merely a hole cut through the panels, while the others are framed with sculptured jambs and lintels.

All these doors are sand-blasted on the auditorium side in very interesting designs continuing over both leaves of the door, showing a twining serpent with a human face emerging from its distended jaws, spearing a kneeling figure; glyphs, halos and strange plant forms complete the composition.

The balcony ceiling is a wood-beam design. The beams are ornamented with various decorative motifs derived principally from Aztec pottery, concentric circles, parallel lines, bird sym-







MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

bols, wave motifs and serpent designs. The panels between the wood beams convey the idea of precious metal castings of gold and silver bars, embossed with ornaments and inlaid with turquoise, obsidian, emeralds and coral in the style of the Aztec mosaic work as found in the jewelry and in inlaid masks.

The outer edge of the ceiling on the soffit of the stone balcony rail is a series of shields imitating the manner in which the Aztec warriors covered their quilted wooden shields with beautifully colored feather mosaic work in heraldic designs, in which the Aztecs excel. The face of this stone balcony rail is ornamented with an effective motif suggested by the carvings on the famous temple at Xochicalco (Hill of Flowers).

The focal point of interest in the theatre is naturally the proscenium arch, an innovation in this building, and a bold departure from the traditional treatment of the proscenium was to frame the stage entirely with heavy bas-relief. The stage is divided into three parts, the main stage and two tableau stages. This division was obtained by the use of a group of ponderous monoliths in the form of square piers, or steles. The precedent for these monoliths is found in the early Mayan cities in the form of sculptured monuments.

In the ancient city of Quirigua in Guatemala there stands today a group of stone monuments buried in the dense jungles of Central America. These sculptures are of two classes, tall slender shafts, known as stelæ, thought to have chronological significance, and low massive forms sometimes referred to as altars. There are thirteen in number and they range from 11 to 26 feet in height; the oldest recording the date 490 A. D. These masterpieces of aboriginal art have been incorporated and form the feature of the proscenium arch of the Mayan Theatre.

The replicas, to be found in the museum at San Diego, enabled the architects and sculptors to study their wealth of ornament, feeling of modeling and texture. Slightly redesigned, these enormous figures, the tallest measuring thirty-one feet, frame and separate the three stages of the theatre.

They are elaborately carved with presentations of richly appareled personages, associated symbolic devices and glyphic inscriptions. The originals were doubtless erected to serve as memorials of personages who occupied high positions as priests or rulers. The stelæ in the Mayan Theatre show a male figure of a heavy type with thick lips, narrow eyes and pointed Egyptian-like beard. The figure stands on a grotesque mask, his head crowned with tall feather headdress, is dressed in a velvet short embroidered skirt, heavily ornamented, sandals on his feet and holds with his right hand a mannikin sceptre or ceremonial bar.

The seated figure from one of the altar carvings, known as the great turtle of Quirigua and considered as the crowning achievement of native American art, has been introduced on the brackets supporting the main lintel. The lintels are of huge proportions, sculptured with warrior figures, serpent motif, planetary glyphs and the mythical fire bird over the top of each stele; the center is decorated with a bat god and a sun symbol. The lintels over the side stages are treated in a similar manner, but are subordinated to the main lintels. Like the Greeks, the Maya painted their stone sculpture; the entire monument seems to have been painted over by a single tint. In other cases details of ornament were picked out in contrasting tones. The colors were usually applied in a fairly definite way; red for flesh tones, blue and green for ornaments, and feathers painted green to represent the plumage of the favorite Quetzal bird.

The finish of the proscenium, like all the rest of the stone work, is in a warm grayish tone, showing very definite faces of color, weathered and aged but growing more definite toward the center.

Curtains

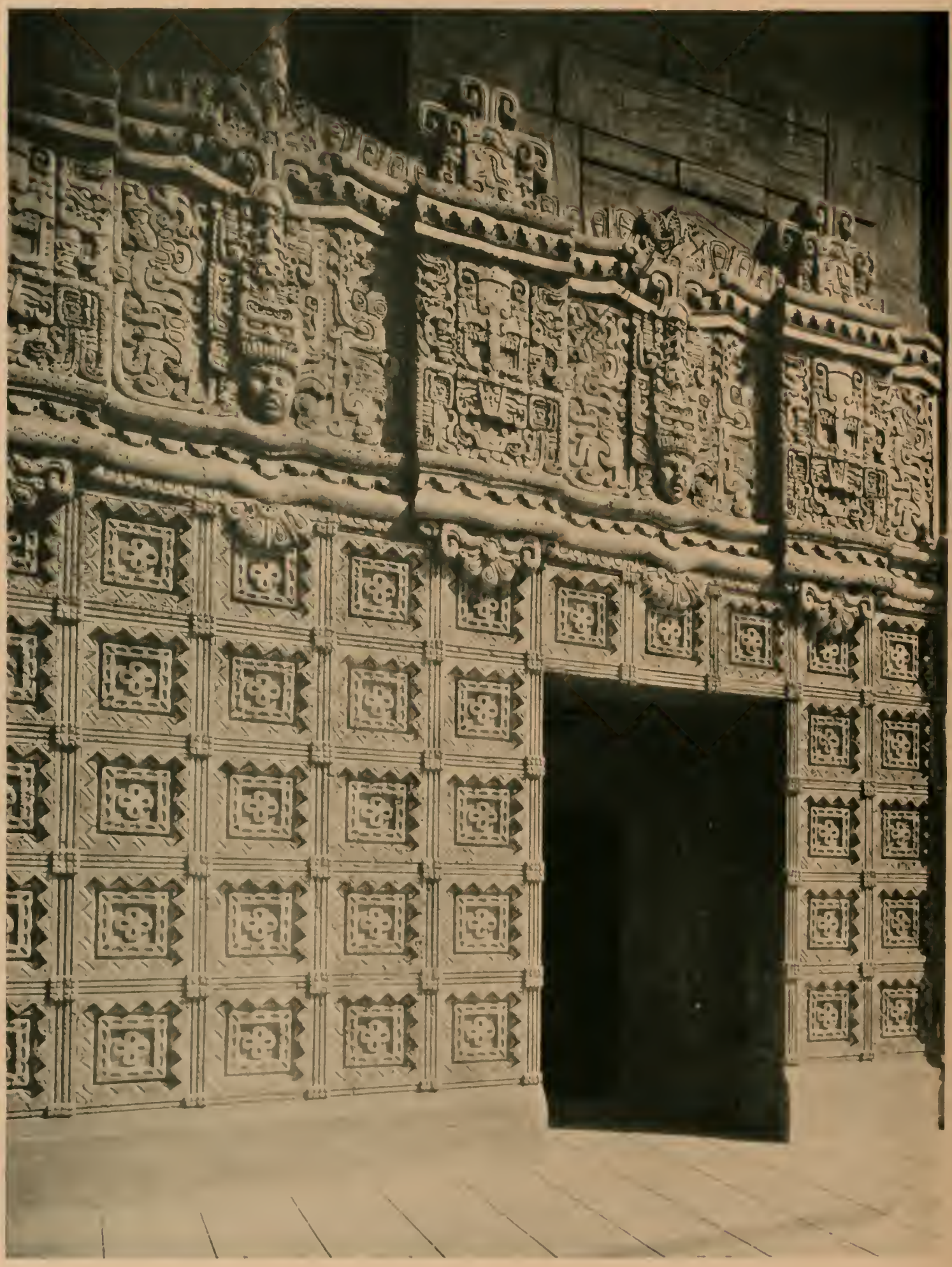
The asbestos curtain carries in its design, primitive treatment and color, the general feeling and decorative scheme of the theatre. It represents an elaborate, fantastic tropical scene with strange vegetation, birds and animals. The summit of a temple pyramid appears at the background, while the foreground is occupied with an ensemble of standing and kneeling figures holding banners and offerings before a king who stands on a stone altar. The asbestos curtains on the side stages are arrangements from the famous altar slabs found at Palenque. The one at the right-hand side presents two priestly figures in the act of making offerings. One of them stands upon the back of a small masked figure, while in the center of the composition are two other figures clothed in jaguar skins supporting an elaborate platform upon which is the sun shield with expanded eyes and protruding tongue. Distributed at each side and center are columns of glyphic inscriptions; a band of planetary signs and a border of Quetzal feathers appear below.

The left curtain is somewhat similar in design, with the exception of the central portion, which is here occupied by a cross-shaped tree, perched on the top of which is a Quetzal. In contrast with the elaborate asbestos curtain is the grand drape, symmetrical and extremely simple and conventionalized in its composition. Between the silhouette of two pyramids terminated with the snake heads there stands a priestly figure in the attitude of adoration to the god of the day.

[Concluded on page 41]

MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



EXTERIOR WALL DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.

BALCONY EXIT, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.

WALL FOUNTAIN IN FOYER, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.

MAIN FLOOR EXIT UNDER BALCONY, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

SIDE STAGE DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

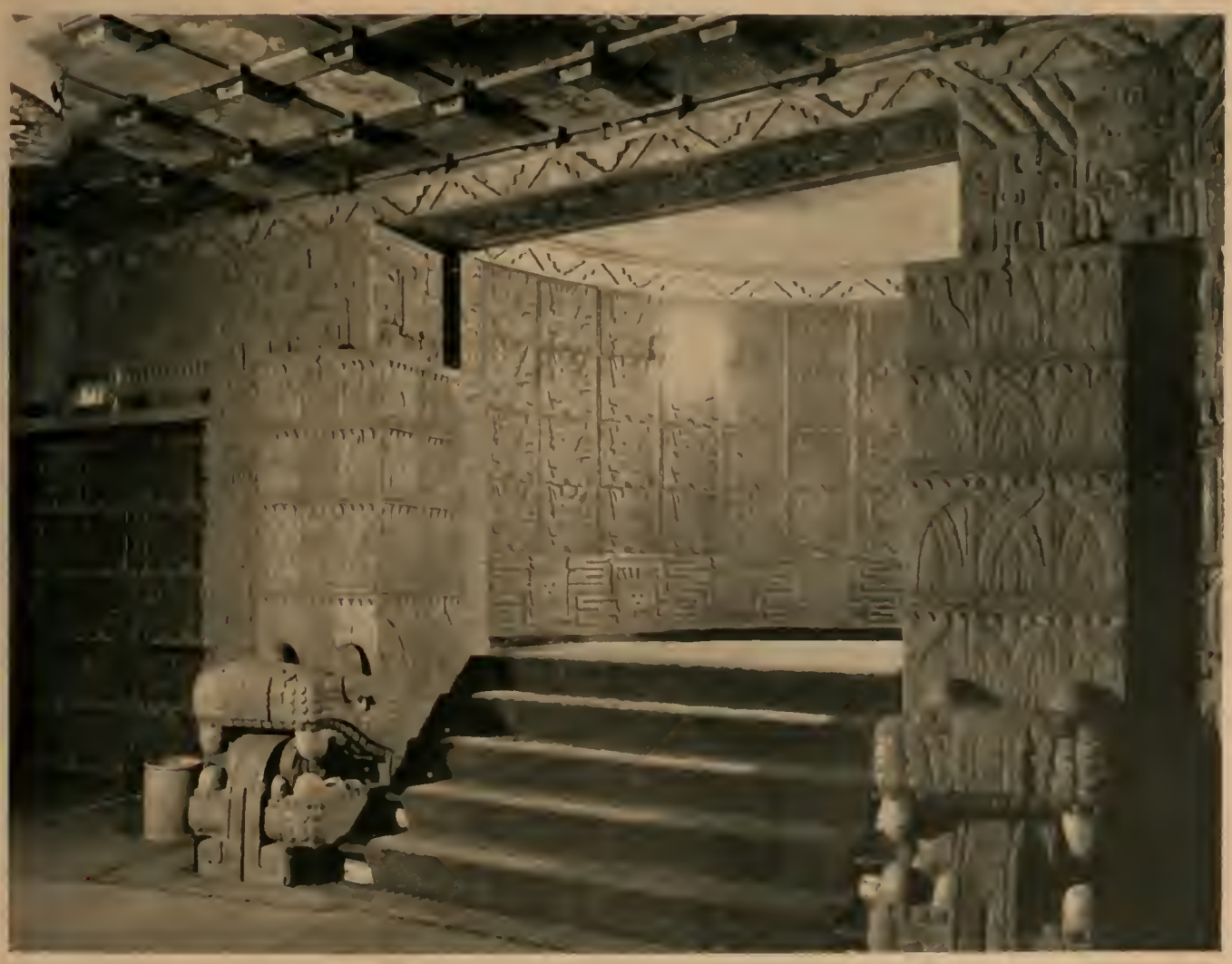
Photo by Padilla Co.

AUDITORIUM CEILING, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.

PROSCENIUM ARCH, MAYAN THEATRE, LOS ANGELES. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by Padilla Co.



ABOVE—MAIN FOYER; BELOW—STAIRS TO BALCONY; MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios

AUDITORIUM, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

LEFT—BALCONY FOYER; RIGHT—EXTERIOR LOBBY; MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios

SMOKING ROOM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS

Photo by Artcraft Photo Shop

THE ORIENTAL THEATRE—PORTLAND

[THOMAS AND MERCIER, ARCHITECTS]

THE ORIENTAL THEATRE is an interesting essay in exotic decoration a la Hindu—inspired chiefly by the Temple of Angkor, a great monument of Indian art that has been the admiration of the world for thirteen centuries. The intricate carving, the multiplicity of motifs, that are to be found in that ancient masterpiece, furnished an abundance of material upon which to draw in arranging the decorative treatment of a twentieth-century playhouse. Every effort was made to produce a truly magnificent and yet modern interpretation of the greatest perfection of Hindu art.

* * *

Inspiration for Ornamental Plastering of Oriental Theatre

The Temple of Angkor Vat, built in the early centuries following the coming of Christ, by a people long since lost to the pages of history as to whence they came and the manner of their passing—the Khmers, under the leadership of their founder Pres-Thang—is one of the remaining architectural triumphs of an early era. Today it stands remote from human habitation, towering above the jungle, withstanding ravages of time, as dominant in its majestic grandeur as in the days when it was peopled with worshipers in that far-off country in the Orient that we now know as Cambodia.

Such is the inspiration that gives us the interior of Tibbett's new Oriental Theatre, in all its architectural character authentic as to style and ornamentation of the period and particular influence.

The modeling and execution of all of the plaster ornamentation, that in this theatre interior so faithfully shows the influence of the Angkor Vat, is the work of Adrian Voisin, schooled in the Beaux Arts, Paris, under Atonin Mercier, and the modeling staff and shop personnel of the David L. Hoggan Ornamental Plaster and Stone Industries, working hand in hand with Thomas and Mercier, architects. This industry, headquartered in Portland, Oregon, bears an enviable reputation for the artistry incorporated in its product.

* * *

BUILDING CONSTRUCTION FOR MARCH SHOWS INCREASE

Los Angeles

Construction activities in Los Angeles showed a sharp increase in March as compared with February, but fell a little short of the record set in the same month of 1927. Number of permits totaled 3278 as against 3036 for February and 3576 for March, 1927. The valuation reached $9,701,942 as against $7,947,728 during February and $11,111,774 last March.

A check of leading architects and contractors indicates a larger volume of work in progress than for a number of months past. As a consequence the industry is optimistic and predicts a year's record exceeding that of 1927.

Sacramento

Building permits issued during March in Sacramento amounted to $728,388, which is an increase over the previous month and March of 1927. Of this amount, $313,162 will be spent for one-family dwellings.

Oakland

Five hundred and eighty permits were issued in Oakland for buildings valued at $1,925,578. This represents considerable increase over corresponding month of last year.

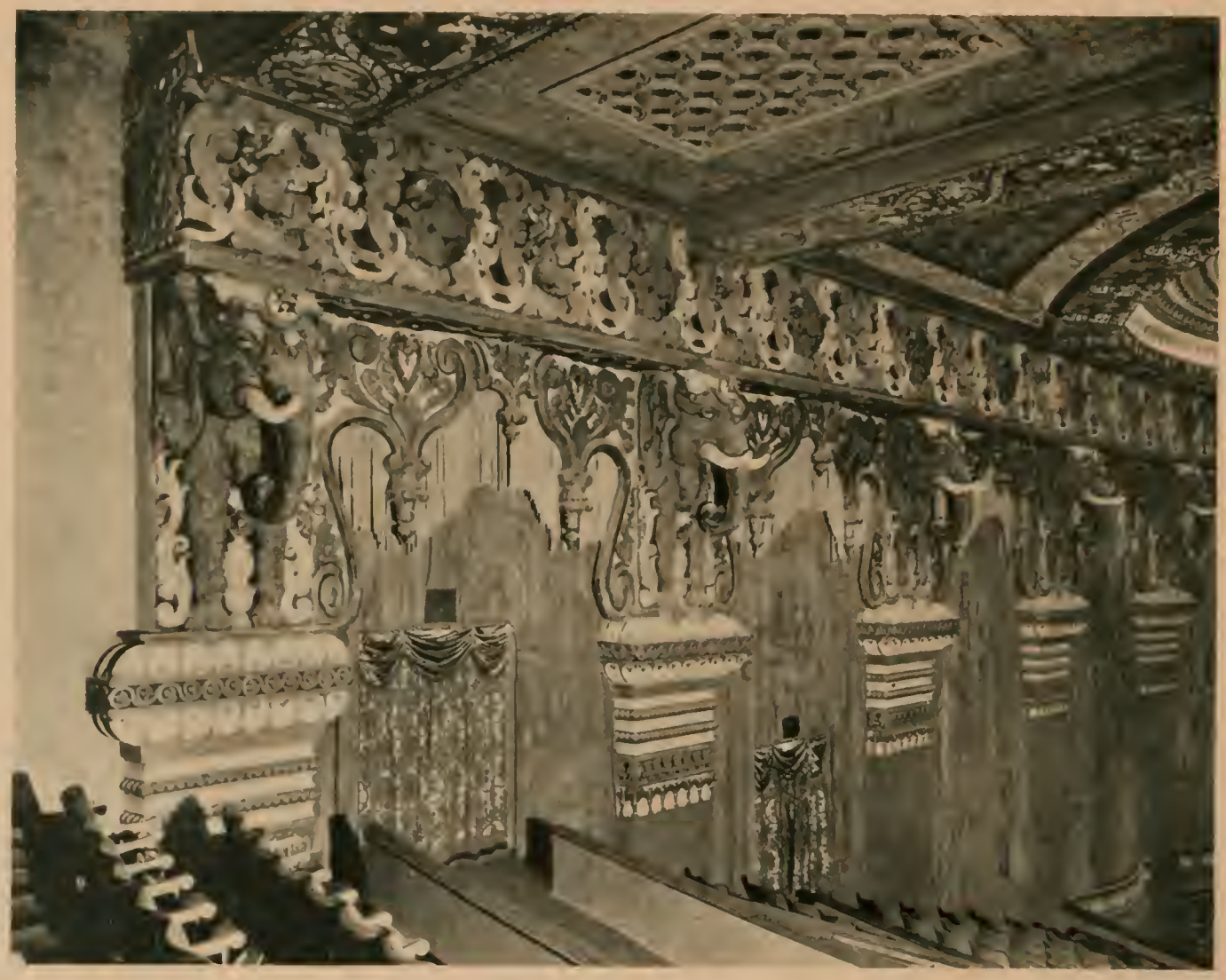
Berkeley

Berkeley likewise exceeded the total amount of building permits for March, 1927; 192 permits.

San Francisco

Building operations during March exceeded January or February, the total for this month being $4,240,494 with 856 permits. The total for January was $3,710,925 and February $2,398,450. The total for March, 1927, was $2,582,015.

Permits issued for March include a pier project for the State Harbor Board to cost $900,000. Of the total amount, $1,864,638 is to be spent for homes.



AUDITORIUM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS

Photos by Artcraft Photo Shop

FOYERS, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS

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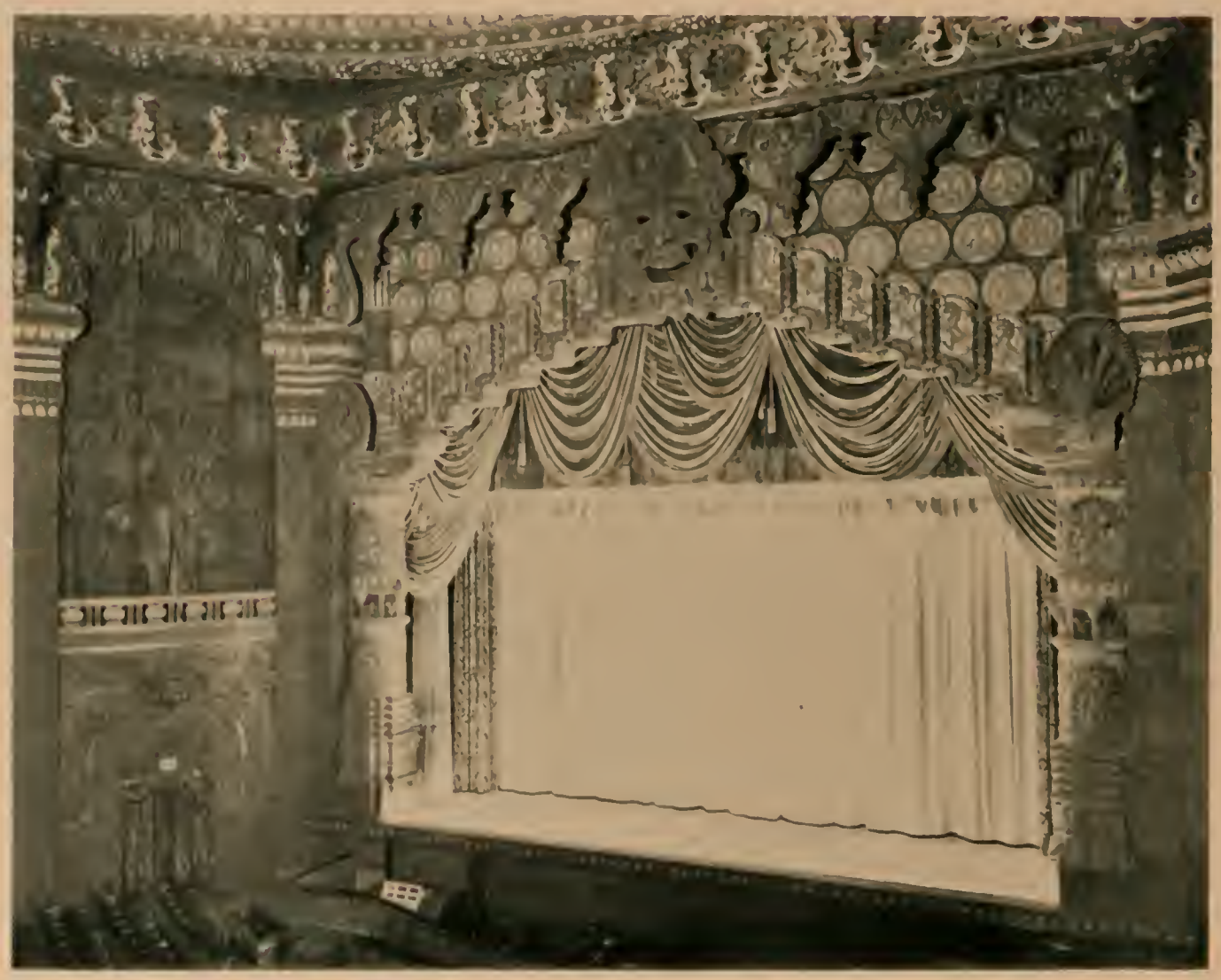


ABOVE—FOYER; BELOW—PROSCENIUM ARCH; ORIENTAL THEATRE, PORTLAND, OREGON
THOMAS AND MERCIER, ARCHITECTS

Photos by Artcraft Photo Shop

HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

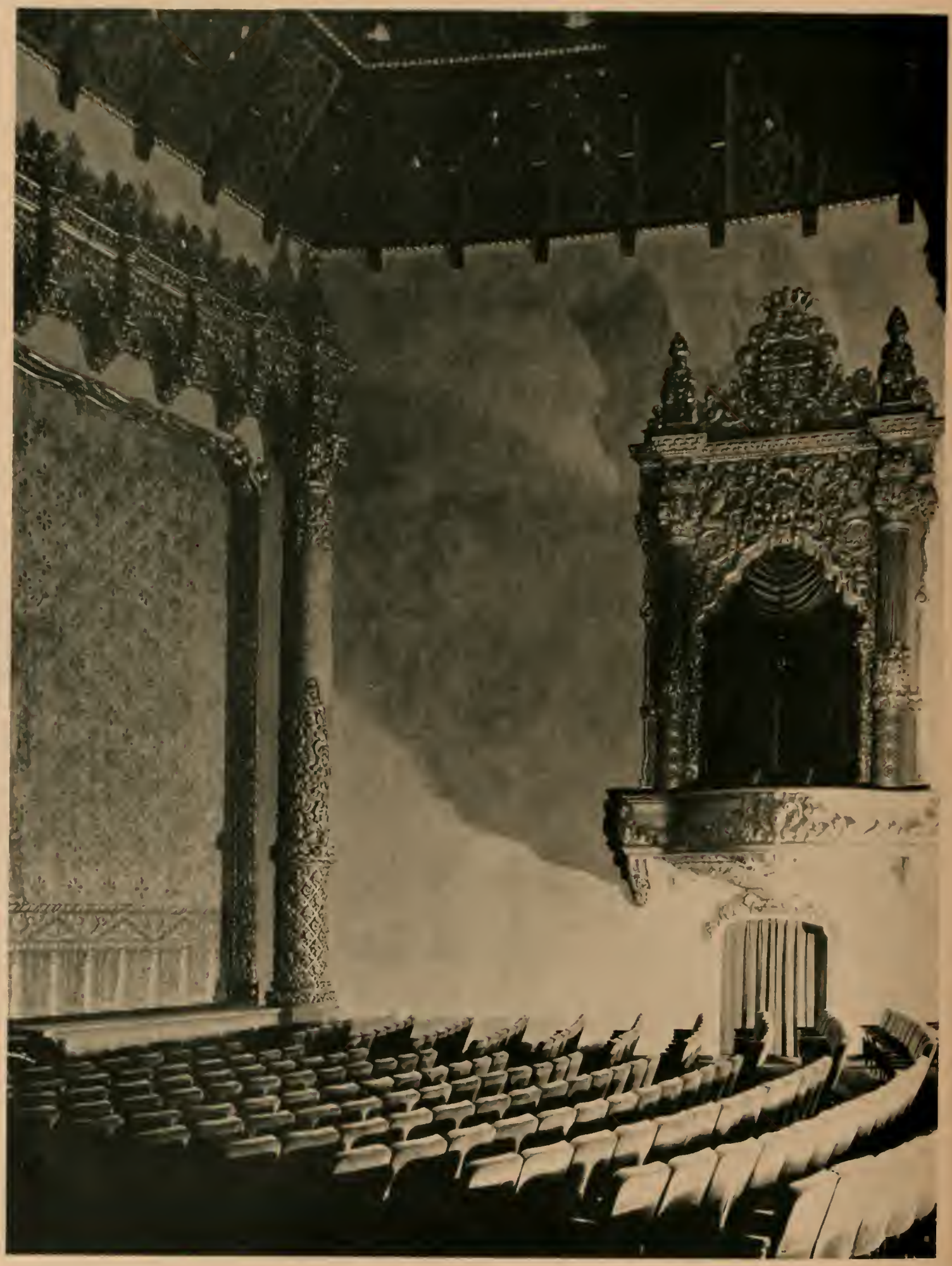
Photo by The Mott Studios

ENTRANCE DETAIL, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios

ABOVE—AUDITORIUM; BELOW—FOYER; HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



PROSCENIUM ARCH, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

·EDITORIAL·

A Man Who Made His Mark

IN THE PASSING of Charles Peter Weeks, the architectural profession loses a member who was not alone an architect of great ability and of fine personal quality, but also one who had unusual opportunity and who fulfilled in high measure the obligations which great opportunity brings.

Mr. Weeks was fortunate in receiving commissions for many buildings on the tops of San Francisco's famous hills. As the result of his creative vision, the city is crowned by a group of towers that will bring joy and inspiration for generations to come. Many other buildings, public and private, have contributed to his high reputation. His record of achievement is a noble one; and although his friends and admirers in the profession, and the leaders of the community which he enriched so greatly, will mourn his premature death, yet there remains a sense of thankfulness that such a man lived, and gave so much to the world.

Americana

IT IS PROPER and fitting that space should be devoted in our museums to historical records of American life and customs, in various eras, at successive stages of ethnological, cultural, political, architectural development.

When an entire building is erected as a record of one of our earliest American civilizations, especially a building dedicated to the daily use of the public, by the thousands, and used for purposes of entertainment so that an audience remains for some space of time, it is worthy of comment.

In a museum, people as a rule walk through the various rooms at a fairly continuous gait, and are apt to depart with a confused jumble of impressions. In the Mayan Theatre (illustrated in this issue) people will have time to form a fairly definite idea of Aztec art, religion, customs; the building cannot help but be an educative influence. One may not think this beautiful; one must admit that it arouses interest; and one must admire the skill displayed in design and execution. One of many unusual features, the treatment of concrete and stucco, as to texture, color, modeling, is unique and effective. The building is the result of long and painstaking research and application; it deserves respectful consideration.

* * *

DESCRIPTION OF MAYAN THEATRE

[Concluded from page 18]

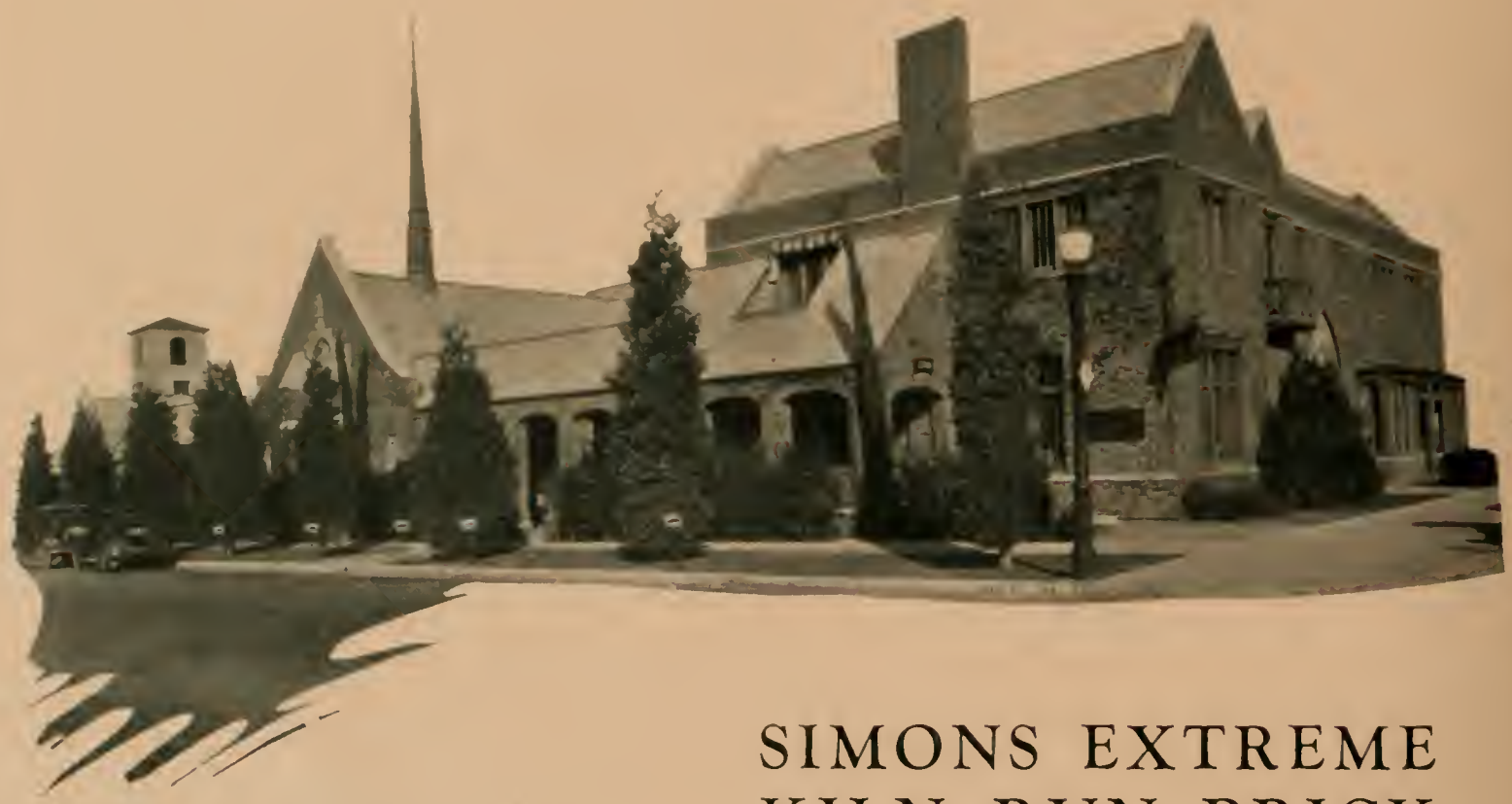
that rises before him in its graduations of fiery colors.

Mezzanine—Emperor's Hall

The main stairs leading from the entrance foyer lead to the mezzanine lounge, which is of a similar shape and of the same dimensions as the foyer below. The striking architectural feature is the arrangement of the massive stone beams supporting the balcony above. The mezzanine is entirely decorated with Aztec designs. The stone beams, varying in grayish warm tones, are richly decorated with stenciled designs that are both authentic and used to give a maximum of color harmony and variety. A procession of warriors with banners and shields, a fragment from the frieze around the so-called sacrificial stone illustrating the victories of Emperor Tizoc, eagles, serpents, monkeys, turtles and fish, are amongst the many decorative designs used. A black shiny belt course suggesting obsidian, encrusted with a small eagle head, divides the walls at door heights. The walls between this belt course and the floor are constructed of large blocks of masonry of a reddish color. The eight panels formed above by the spacing of the ceiling beams are decorated with hand-painted murals, done in the same manner as the ancient manuscripts or sacred books. Each is in itself a complete composition, showing the Aztec form of picture writing, and illustrates also great historical events and customs.

The four panels at the left hand of the central platform depict the immigration of the Aztecs, foundation of Tenochtitlan (Mexico City), a marriage ceremony and the sacred fire, while the other four are self-torture, music and dance, the great temple and the arrival of the Spaniards.

Over the central platform stands the manly figure of Cuauhtemoc (Descending Eagle), the indomitable last emperor of the Aztec dynasty. He wears a green feather robe with his symbol, short fringe and jewel skirt, leggings and sandals. The figure is in an attitude of defiance, unarmed, and is haloed by a plumed golden sun symbol, the banner of his race. This original conception is the culminating part of the decoration of the Emperor's Hall.



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MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the Northern California Chapter, A. I. A., will be held at the Hotel Mark Hopkins on Tuesday, April 24, at 6:30 p. m. Dinner will be served at $1.50 per plate.

While regular business will be transacted at this meeting, the Entertainment Committee is planning to make it a big Spring Jinks.

MARCH, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on Tuesday, March 27. The meeting was called to order by President Harris C. Allen at 6:30 p. m.

The following members were present: Harris C. Allen, G. F. Ashley, Wm. Clement Ambrose, John Bakewell, Jr., Edward G. Bolles, Morris M. Bruce, Wm. K. Bartges, John H. Christie, Ernest Coxhead, Jas. S. Dean, John J. Donovan, Albert J. Evers, W. B. Farlow, Wm. I. Garren, W. C. F. Gillam, E. H. Hildebrand, Wm. C. Hays, Lewis P. Hobart, John Galen Howard, Lester Hurd, Creston H. Jensen, R. W. Jeans, Geo. R. Klinkhardt, Leffler B. Miller, Chas. F. Masten, Chas. F. Maury, A. McF. McSweeney, Jas. H. Mitchell, William Mooser, Jas. T. Narbett, E. L. Norberg, Sidney B. Newsom, Harris Osborn, Jas. W. Reid, Albert Schroepfer, Ralph Wyckoff, Clarence R. Ward.

Messrs. Andrew P. Hill and Mark T. Jorgensen were present by invitation.

MINUTES

The minutes of the previous meeting were accepted as published.

GENERAL BUSINESS

The Secretary read a letter from the Royal Institute of British Architects, inviting the members of our Chapter to the Conference at Bath on June 20 to 23, inclusive, of this year.

Mr. John Galen Howard submitted the following resolution on the sad death of our fellow member, Charles Peter Weeks, which occurred on March 24th:

> "In the death of Charles Peter Weeks this community has suffered a heavy loss. Having come to San Francisco as a young man not long before the disaster of 1906, Mr. Weeks was in a position to lend an effective hand to the rehabilitation of the devastated city. His distinguished ability, training, and experience enabled him, later, to extend his activities as an architect throughout California, where the good influence of his work will be permanently felt. His fine public buildings at Sacramento and the group of his great hotels in San Francisco are, among others, monuments which give luster to his fame. His long and devoted service as an active member of this Chapter, and his personal qualities, of steadfastness, sincerity, and warmth of heart, have endeared his memory to the architectural profession and to a large circle of friends.
>
> "It is with deep sorrow that the Northern California Chapter of the American Institute of Architects records its loss and extends its sympathy to the widow and family."

The resolution was unanimously adopted and the Secretary was instructed to spread the resolution on the minutes and to send a copy to Mr. Weeks' family.

Mr. Wm. C. Hays submitted the following resolution:

> "Whereas, The Northern California Chapter, the American Institute of Architects, learns that the construction now in progress at Grace Cathedral promises to be the forerunner of still greater activity; and
>
> "Whereas, This Chapter recognizes as inherent in certain types of building enterprises (such, notably, as civic centers, expositions, cathedrals) that special significance which properly justifies their being fostered by our body; therefore be it
>
> "Resolved, That this Chapter believes that this cathedral project offers to bring to our community a noble example of ecclesiastical Gothic architecture such as will enrich us in inspirational and cultural values;
>
> "That the site is one offering a rare opportunity, and, further, that the studies already shown foreshadow a fabric of distinguished architectural character, destined to become another of those major accomplishments in which the people may well take pride."

The resolution was unanimously adopted and the Secretary was instructed to send a copy to the bishop of the diocese.

The following delegates were elected to the Sixty-first Annual Convention at St. Louis on May 16, 17, 18 next: Messrs. John Galen Howard, Warren C. Perry, James Narbett, Henry H. Gutterson, Jas. S. Dean, F. J. DeLongchamp and Harris C. Allen. Mr. Will G. Corlett was elected first alternate delegate, and the entire Institute membership of the Chapter as other alternates.

The President announced that the State of New York is considering a law that places the State architect under the jurisdiction of the State engineer. In accordance with a national movement of the Institute, a resolution was passed, instructing the Secretary to write a letter of protest to the proper officials in New York State.

The President announced the election of Mr. W. G. F. Gillam to Chapter Associateship, and the appointment of Mr. Lester Hurd on the Membership Committee.

SPECIAL COMMITTEES

Mr. Wm. I. Garren reported for the Committee on Quantity Survey. The committee found that it was not opportune to indorse the quantity survey at this time. The report was unanimously accepted.

Mr. E. L. Norberg reported the completion of three standard symbol sheets and stated that further work is in progress by the Committee on Drafting Room and Office Standards. The intention of presenting these symbols for national adoption was announced.

Mr. Mark T. Jorgensen reported for the Committee on Organization of State Association of California Architects, and read the proposed preamble of the constitution.

PROGRAM

The President called on Mr. Lewis P. Hobart, who gave a most interesting history of the design of Grace Cathedral and a description of its principal features and details.

Mr. James Mitchell gave an informal talk on residence planning.

Mr. Andrew P. Hill, head of the Division of School Planning of the State Department of Education at Sacramento, spoke to the Chapter on his work in his recently created position in the department, and on school planning in general. The profession is particularly fortunate in having the cooperation of Mr. Hill in his constructive and helpful attitude toward the work of school planning.

There being no further business, the meeting adjourned.

* * *

MYRON HUNT HONORED BY PASADENA CITIZENS

Within the building for which he was being honored, Myron Hunt, Pasadena citizen and distinguished Southland architect, received the Arthur Noble medal, given annually for civic service and awarded to Mr. Hunt for his architectural work on Pasadena Public Library. With the donor of the medal in attendance and before an audience of several hundred people, Mr. Hunt received the honor at the hands of Clayton R. Taylor, chairman of the board of city directors, following glowing tributes to his art and ability by Dr. Leslie E. Learned, rector of All Saints Episcopal Church, and George A. Damon, consulting engineer.

Emphasizing in one more particular the ever-developing spirit of æsthetics characteristic of the community, Arthur Noble must have taken pride in seeing the medal for 1927 bestowed with such unanimity of opinion on an architect whose fame has spread beyond the city and whose work had a decided influence in the development of California architecture. Californian, indeed, did Mr. Hunt classify the beautiful structure which brought him the golden token of the city's esteem; and while it was for his achievement in creating the library building during the late year that the award was given, the speakers implied that the honoring of Mr. Hunt was in reality the recognition of intangible ideals that would have an interest for generations yet to come.

* * *

ANNUAL ALUMNI EXHIBIT

May 7th will mark the opening of the annual exhibition of the School of Architecture, University of California, of the work of its alumni. The exhibition will be open two weeks and will consist of photographs and plans of executed works and perspective sketches and plans of the school's graduates of any year. The showing will be hung in Architectural Hall, located close to the north gate of the California campus and will be open continuously during the two weeks.

* * *

The Gypsum Industries, 844 Rush street, Chicago, announce publication of a new treatise on "Gypsum Partition Tile." Copies will be supplied on request to above address.

A $1,000 scholarship, designed to promote the development of architecture in wood, has been made available in the College of Architecture, University of Washington, Seattle, by the West Coast Lumber Bureau.

In giving the scholarship, the bureau recommended that it be awarded to the outstanding junior in the College of Architecture at the University during the latter part of the winter quarter, and that during the following spring quarter the student selected familiarize himself with the lumber industry of the Pacific Northwest, the different woods, mill methods, gradings, etc.

The student, according to the plan, will then spend two months at the Fontainebleau School of Fine Arts, near Paris, France. From there he will go to Switzerland, where he will study wood construction and prepare measured detail drawings of at least two outstanding chalets. The bureau has recommended that when the student returns to complete his school work, the material he developed under the terms of the scholarship be published and made available to architects and others interested.

Members of the University's architectural faculty have awarded the scholarship to Jack Peterson.

* * *

Architectural draftsman wishes position. Over 25 years' experience in architects' offices in San Francisco and Los Angeles; mostly San Francisco; competent on plans, elevations, sections, scale details and full-size details; good designer; good on free-hand drawing, perspectives in pencil, ink or water color. Quick and neat worker; have samples of work and recommendations to show if granted interview. Married. Willing to work for *very low terms*. Address Box F, Pacific Coast Architect.

* * *

Introduction of ultra-violet-ray glass on the Pacific Coast for use in homes, office buildings, schools and hospitals in place of ordinary window glass, is announced by W. P. Fuller & Co. The value of this glass, known as Helioglass, lies in the fact that it transmits the ultra-violet rays of the sun along with light, whereas ordinary window glass excludes the health-giving rays.

* * *

Architect H. A. Minton, Bank of Italy Building, San Francisco, is preparing preliminary drawings for the first unit of a three-story and basement reinforced concrete school building to be erected in San Francisco by the St. Bridget's School. The total cost will be $350,000.

* * *

Architect Clarence Tantau, Shreve Building, San Francisco, is preparing plans for a two-story frame and stucco residence to be erected in the Seacliff District by Mr. Allan MacDonald of the firm of MacDonald & Kahn, contractors, Financial Center Building, San Francisco.

* * *

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned to prepare plans for a four-story and basement steel frame and brick apartment building to be erected in Berkeley. Building to cost $115,000.

* * *

Architect Arlos R. Sedgley, and William R. Erskine, Associate, formerly located in the Kerskhoff Building, have moved to 816 Architects Building, Los Angeles.

* * *

Architect H. C. Nickerson announces a change of address to 224 Security Building, Pasadena, California.

* * *

Gerald J. Fitzgerald, architect, has moved to 112 Upper Terrace, San Francisco.

* * *

Architect H. Roy Kelley is now located at 1102 Architects Building, Los Angeles.

INSTITUTE AND CLUB MEETINGS

SAN FRANCISCO ARCHITECTURAL CLUB

The April meeting of the San Francisco Architectural Club was held on the evening of March 4th. The business session was given over to the discussion of minor and miscellaneous business matters. The class committee chairman reported that the engineering class has increased its membership to 15, and the class in principles of architectural details, which started with five members, now has 14.

The annual club picnic will be held May 6th at Marshall's Park, Saratoga.

Two speakers were present and the business session was cut short to give them suitable audience. The nature, uses and possibilities of Tennessee red cedar were briefly explained by a Mr. Watts, representing the Tennessee Red Cedar Company. The second speaker was a Mr. Slack, who is attached to San Quentin Prison as an instructor in the department for industrial and trade training among the inmates of that institution. Slack presented an interesting discussion of the work and progress made by the classes in drafting and construction work that have been held for some years now. It is the purpose of this instruction to give its students an understanding and practical working familiarity with the simple fundamentals of drafting and construction work so that upon their release they will experience little difficulty in obtaining well-paying employment and even being able to fill minor positions of responsibility. The classes have been growing in size from year to year and records of its former students show that the training received has, as a whole, been of constructive value to them in enabling them to relocate themselves in society and direct their lives along lines of positive and enduring value.

* * *

ARCHITECTS' LEAGUE OF HOLLYWOOD

March was an exceptionally busy month for the Architects' League of Hollywood, being marked by the annual art exhibition of the organization and several special luncheons, meetings and functions in connection with that event. The art exhibit which took place during the last two weeks in March was held in the California Art Club's quarters in Los Angeles, and was a signal success from the standpoint of attendance, excellence and variety of works entered. An average of 3000 persons daily attended the showing. It is also a point to be noted with some satisfaction that financial returns from the entrance fees charged were sufficient to pay all the expenses of the exhibition.

On March 21st Professor Verne O. Knudson, authority on acoustics, gave a talk on "Elementary Acoustics," which was voted most helpful and practical in its nature.

On March 29th the club had for a speaker Fritz Burns, vice-president and general manager of Dickenson & Gillespie, prominent realtors and subdividers of Southern California. Burns' subject was "Relations of the Architect with the Subdivider" and as a means of coordinating the efforts of these two workers, the speaker suggested what he termed subdivision boards of architectural control. Such boards, consisting of architects, would be appointed in given districts and it would be their function to consult and cooperate with any subdividers opening tracts in their district. Before approval would be given to the plans and marketing of the tract, it would have to meet such requirements of building restrictions, architectural restrictions, landscaping, etc., as the control board deemed suitable to the circumstances. The club members were favorably impressed with Burns' views and ideas and suggestions were made that the club lend him support in furthering his ideas.

* * *

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

On April 2d the Alameda County Society of Architects assembled at a specially called luncheon meet for the informal discussion of a number of pertinent and pressing issues; chief among them being a consideration of ways and means by which the city of Oakland could be aroused in the question of planning for a suitable civic center. Since the first move relative to the fostering of such public interest logically lies within the architectural profession of the city, it was voted that President Chester H. Miller appoint a committee of three to organize an informal competition among Oakland architects for a comprehensive plan covering a group of civic buildings and their surrounding settings. Miller has named E. G. Bangs, W. R. Yelland and Harris Allen for this committee.

As a nucleus for a civic center, Oakland has possessed for some years a civic auditorium, located on the south side of East Twelfth street, directly across from and facing Lake Merritt. From time to time there has been talk of building a new museum to provide suitable quarters for one that for many years has been housed in an old frame residence on the shores of Lake Merritt. The Oakland library is a somewhat ancient building, situated on a downtown street, which was once a quiet residential district and an ideal and convenient site, but is now of a nondescript character, owing to the presence of business structures, apartment houses and broken-down residences. It will only be a matter of time when a city as large as Oakland and of such rapid growth will be forced to the issue of a new library building.

As yet it is doubtful if there is any general conception among the citizens of the city for the need and the crea-

tion of a plan whereby the existing auditorium, the talked-of museum, the inevitable library and such other public structures as the future cultural progress of the city may require will be grouped in a location eminently fitted to provide a background for them and so located individually as to provide a unified, logical, convenient scheme. A competition such as the architectural society proposes to sponsor will, at least, bring forth a composite picture to present to the public mind and thereby focus its attention upon the problem and the need for exercising foresight, rather than hindsight, in its ultimate solution.

* * *

LOS ANGELES ARCHITECTURAL CLUB

The regular monthly meeting of the Los Angeles Architectural Club, held March 20th, was designated as "Bridge Night" and given over to the discussion of design and construction of bridges.

Merrill Butler, engineer in charge of bridge design for the city of Los Angeles, spoke at some length on bridges, developing in detail many interesting factors involved in the design and construction of their several types. Illustrative of Butler's talk were displayed a number of blueprints, which have been prepared under his direction for Los Angeles bridges. There were also on display drawings and blueprints of the new Arlington Bridge, Washington, D. C., the work of McKin, Meade and White.

Professor Walter Sylvestor Hertzog was also to have spoken on "The Historical Romance of American Bridges," but changed to tell of his experiences as a collector of rare books and manuscripts—a subject which he handled in a most entertaining manner.

President George P. Hales introduced 15 new club members, who have been enrolled as a result of the Bigger Membership drive now under way.

On March 31st the problem for the Fontainebleau Scholarship at the School of Architecture, U. S. C., and of the Los Angeles Atelier was given out. Funds for this scholarship were derived from the second annual architectural ball held in February by the Southern California Chapter, A. I. A., the Los Angeles Architectural Club and the Los Angeles Atelier.

* * *

OREGON STATE CHAPTER, A. I. A.

The time and attention of the Oregon State Chapter, A. I. A., during the month of March was, and for April as well, occupied with exhibitions and inspection tours of one kind and another. On March 24th the staff and students of the School of Architecture and Allied Arts of the University of Oregon were the guests of the Chapter upon a tour of inspection of buildings, recently erected in and about Portland, which possess unusual architectural merit or interest. The day was ended by a dinner and this occasion was rendered both amusing and hilarious by turning each one present into a society reporter of the affair. This was done by providing each diner with a typed resume of the day's activities and tour, and leaving blanks in which were to be written appropriately descriptive adjectives. As reporters and journalists, the Chapter members and their young guests displayed unexpected versatility, thus leading the reader of a typical report to the conclusion that, while the great art of architecture may be the gainer through these people casting their lot with it, the great art of letters is in some respects probably the loser.

On April 1st there was opened in the Portland Museum an exhibit of the work of the staff and students of the School of Architecture and Allied Arts of the University of Oregon, which was sponsored by the Oregon Chapter, A. I. A. The exhibit was open until April 8th and during the week of April 9th was shown in the Meier & Frank Department Store, Portland, Oregon.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The two hundred and thirty-second meeting of the Southern California Chapter, A. I. A., was held at the California Art Club on March 20th. An exhibition of architecture, allied arts and crafts at the Club and the attendance of members of the Architects' League of Hollywood added greatly to the interest of the meeting.

Mr. David J. Witmer, former Chapter President, was honored by the presentation of a gold watch from the Chapter and by a speech by Mr. Myron Hunt in which was expressed the appreciation of the members for the strenuous work and splendid personal attributes of Mr. Witmer.

A report was made by Mr. Walter S. Davis on a program prepared under the auspices of the Chapter for a Fontainebleau Scholarship and the announcement of the competition for this scholarship was presented to the Chapter. The program states that the issuing of the project, which is a Class A, Beaux Art problem, will be on March 31st, at the University of Southern California, that the closing date is May 14th, and that information may be secured from Mr. C. R. Johnson, School of Architecture, University of Southern California.

The attention of the Chapter was called to the campaign by the University of California for funds for its various schools and departments. Mr. Sumner P. Hunt addressed the meeting, urging the support of the architects so that the School of Architecture might share in the efforts and benefits of the drive. The history, objects and standard of work of the school were outlined by Mr. A. C. Weatherhead and the Chapter adopted a resolution pledging its aid to the School of Architecture.

President Pierpont Davis spoke on the Exhibition of Architecture, Allied Arts and Crafts under the auspices of the Architects' League of Hollywood and told of the splendid cooperation of the League with the Chapter. President Roth of the League and Mr. R. C. Flewelling responded in behalf of the League.

* * *

WASHINGTON STATE CHAPTER, A. I. A.

The March meeting of the Washington State Chapter, A. I. A., held March 1st, was marked by a discussion of "India, Her People, Customs and Architecture," by Fritz Kunz, who for some years resided in that country.

After discussing the geography and people of India, the speaker sought to show that its architecture is a logical expression of the dominant characteristics in these two factors. The most notable architectural works of the country are palaces and buildings devoted to religious purposes, and the form and design of these are symbolical interpretations of the religious and spiritual thought which figures so largely in the mind and life of the people and creative workers of this old civilization. Kunz had an abundance of photographs to illustrate his points and talk. Among these were some interior views of the famous Taj Mahal at Agra, not generally familiar or often seen in this country. These Taj Mahal interiors showed clearly the marvelous craftsmanship and design for which the building is world famous. Speaking of the structure, Kunz set it down not as an isolated phenomenon but a culmination of several preceding periods and phases in the architectural development of Indian thought and civilization.

On March 10th the Chapter called a special City Planning luncheon meeting. Harland Bartholomew, who was consultant to the Seattle Zoning Commission, was present in the city on that date and was the special guest of the Chapter. Besides a goodly number of the Chapter members, the luncheon was attended by several members of the Seattle City Planning Commission. An informal discussion on city planning problems took place and

Bartholomew spoke briefly on pertinent Seattle issues, city planning problems in other cities and how they are being met and answered several questions put to him by those present.

The Washington Chapter members are now engaged in an advertising experiment of some interest, which seems to be productive of constructive results. The Seattle Post-Intelligencer had been running in its Sunday editions a small-house plan service of poor architectural character. Upon protest from the Chapter the paper agreed to discontinue this and turn the space over to the Chapter for advertising and illustration of good small-house work. The Chapter's contract runs for six months and already Mr. Loveless of the Advertising Committee reports that a number of inquiries have been received by him about the small houses shown in the Post-Intelligencer. Mr. Vogel, chairman of the Public Information Committee, has a scrap book of clippings on the Chapter and the individual members, which have appeared since this campaign began running and as a direct result of it.

Recent additions to the membership roster of the Chapter are William Aitken, John T. Jacobsen and Albin Shay.

During the February business session, which this publication was unable to report, a letter from the Treasury Department, Washington, D. C., regarding employment of local architects on Federal buildings in Seattle was discussed. After considerable discussion, it was voted that President Ford appoint a committee to take up the subject with the Seattle Chamber of Commerce, which maintains an agent in Washington, D. C., and who in turn might be able to personally bring the matter before the Secretary of the Treasury and influence him in the desired direction.

Mr. Thomas, head of an investigating committee on the new King county jail, reported that his committee had held conferences with the mayor, the city council, police, health and judiciary departments with the result that it was now decided to add five more stories to the city-county building and to provide garage space under City Hall Park, keeping the construction sufficiently low so as not to interfere with the existing surface planting. It was voted that Chairman Thomas consult with the Citizens' Committee to ascertain if it would accept the advisory services of the Chapter in this proposed construction.

Mr. Thomas also gave an account of the work and progress of the Architectural Department and its students at the State University. The Chapter voted a competition, in which it would name the problem, supervise the judging and award the prizes. It was also voted that the Chapter make a contribution to the Traveling Scholarship Fund of the University.

* * *

The Celotex Company have moved their West Coast Division offices to Los Angeles, where they will be located in the Architects' Building. Mr. Tom Sawyer, formerly manager of the New York Division, has been placed in charge of the West Coast Division. Offices have been opened in the White-Henry-Stewart Building, Seattle, and in the Sharon Exhibit of Building Materials, 55 New Montgomery street, San Francisco.

* * *

Mr. Lawrence Keyser, 701 Parnassus ave., San Francisco, California, was granted a certificate to practice architecture by the California State Board of Architecture, Northern District, at their meeting held March 27th.

* * *

The C. A. Dunham Company have moved their San Francisco sales office to room 232, Monadnock Building, and have appointed A. L. Burleson as manager.

NEW CAMPAIGN FOR MODERNIZING EXISTING HOMES

Final organization of a "Home Modernizing Bureau of the National Building Industries," with provisions for a central headquarters in Chicago functioning with a small executive staff and field organization and an initial budget of $100,000 for 1928, will be undertaken at a meeting to be held at the Blackstone Hotel, Chicago, April 11.

This announcement is the outgrowth of the so-called National Home-Building Council, which was tentatively organized in Chicago, March 2. Thirty-one trade associations and other interests, representing as many industries in or allied with the building field, were represented.

A committee on organization has reported as follows:

"New construction today provides neither adequate nor sufficiently regular and dependable employment for the capital, the manufacturing facilities and the labor-force that constitute the industry.

"After long and careful consideration, leaders in the building field are convinced that a large, substantial and stable market for all types of building materials, equipment and labor can be developed through modernization of the millions of structurally sound, well-located American homes already existing, and that this activity will benefit new construction.

"The whole question now has become one of a practical method of developing that market profitably. While manufacturers, trade associations and similar interests realize the opportunities in this neglected field and are eager to participate in a plan to further their own interests and to support the furtherance of modernization, there must be a central point of control to overcome the usual lost motion, avoid confusion, provide means for coordinated activity, and actually to stimulate such work in communities where it is most needed and most susceptible of profitable development.

"The following activities are planned:

"1. A national publicity campaign: (a) Direct distribution of press-material; (b) Mobilizing the support of newspapers, magazines, banks, civic organizations, women's clubs, public officials, educators and other major influences; (c) Supplying press-material, publicity and business building plans to these local agencies.

"2. Local campaigns: To devise a standard plan for, and to establish local bureaus, coordinating all local groups and interests.

"3. Sales coordination: Development of methods and plans in which the sales organizations of the cooperating groups may participate.

"4. Practical coordination of advertising and publicity efforts.

"5. Speakers' bureau: For national conventions in each industry and other meetings."

This outline of a tentative plan of action, together with the revised proposed constitution of the organization, have been submitted to those invited to the next meeting. Members of the acting committee believe that the project now is in a state of complete preparation for definite action, and contemplate that the new organization will be active within the next few weeks, adding impetus to the nation's impulse to bring its old homes up to date and point out ways by which the various units in the building field may coordinate their sales activities with the movement.

* * *

Hunter and Hudson, consulting engineers, announce the removal of their offices from the Rialto Building to 41 Sutter street, room 718, San Francisco.

* * *

Architects Fitzhugh and Byron, Phoenix, Arizona, have been commissioned to prepare plans for a $200,000 church to be erected by the First Baptist Church of Phoenix.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR ⟦ SERIAL ISSUE OF THE INSPECTOR ⟧ NUMBER FOUR

SKYSCRAPERS, A CONGESTION PROBLEM?

New York Official Says, "No!"

⟦ BY MARK C. COHN ⟧

Expert Consultant on Housing and Building Regulations

(This is the thirty-fourth of a series of articles on building codes)

SKYSCRAPERS, in spite of being maligned, legislated against, cussed and discussed, have continued to grow in number and height during the past few years. This leads to the probable conclusion that the economic aspects of building and the relation of skyscrapers to assessed valuation of property are factors, among others, which perhaps have not been fully considered in the light of past and present experience by those commissioned to write building codes often designed arbitrarily to limit heights of building. Many plausible sounding reasons have been expounded to justify repressive building legislation fixing limits for heights of various types of building. Frequently it is held that limiting heights of building is a prerequisite of solving the problem of congestion. It is, therefore, worth while to observe the viewpoint of one who appears to be eminently qualified to speak on this very important subject.

George Henry Payne, former journalist and editor, at present commissioner of taxes and assessments for New York City, and president of the City Traffic and Health Association of the largest city in America, in a recent discourse on the subject of the "Skyscraper and Congestion" before the convention of the American Institute of Steel Construction, brought out some interesting phases of this very interesting subject. Mr. Payne is quoted:

"Nothing in our national development is more curious than the way in which, for over 40 years, propaganda has been made against the American skyscraper and the way in which the American skyscraper has thrived—if we may use the word. An anti-skyscraper literature has been developed, and today it is almost impossible to go into any library in this country and not find books that denounce this American development from one or many angles.

"When America first began building skyscrapers, a most vigorous and astonishingly vehement protest arose. The main basis of the protest at that time was that the tall buildings were unsightly; that they violated tradition; that they made the city look freakish, and that they were not safe. Gradually this point of view was changed in some aspects, and people began to see that there was a great deal of beauty in some of the skyscrapers. Slowly it was recognized that the skyscraper is an American contribution to the history of architecture.

"Later the skyscraper was attacked on the ground of health; that it shut out light and air. This phase, too, has passed, and today the skyscraper is under an attack—a vicious and formidable attack—on the ground that it is productive of congestion. One cannot read this record without concluding that back of all the agitation is a prejudice—a prejudice that has been ineffective, to a very large extent, when we see the progress that has been made in our country and the beautiful buildings that are being erected—some, of course, not as well conceived as others. Such a prejudice is not an unheard-of thing in history, and in the last 100 years has been provoked or associated with most of the inventions—machinery, railroads, and so forth—that have made our modern age distinctive.

"That such a prejudice should be so widespread and so deep-seated would be very serious if it did not occasionally take an amusing form. A short time ago I gave an interview in defense of the skyscraper to a New York paper, and it was rather amazing to find that I was accused not only of ignorance, of brashness, but there were even covert suggestions as to my sanity.

"The members of your institute have a very proper interest in the business aspects of the building of skyscrapers, an interest that is, however, in no way opposed and cannot be made even seemingly opposed to the interests of the citizens of every large city. There is no problem before the taxpayers of the large cities of America more important than the problem of congestion, and the endeavor to make the skyscraper bear the burden of the ills of congestion is only to defer the best solution of that problem. So long as we have a befogged and bemuddled discussion of congestion, with the skyscraper being blamed for ills of which it is innocent, so long will we mill around the problems of congestion without arriving anywhere.

"As one who has had a very serious and somewhat long interest in the subject of city taxation, it has been interesting to me to see the opponents of the skyscrapers disregard the important relation of the skyscraper to assessed valuation. These critics ignore the fact that progress in our large cities has been due to the building of skyscrapers and future progress depends on the continued building of large structures. It is necessary also that there

THE INSPECTOR

should be an assurance on the part of those owning land or contemplating purchasing land that they are not to be bound by restrictions unless they are logical and sane and are imposed only after dispassionate, fair-minded and authoritative discussion and with an imaginative view as to the future.

"Fundamentally I am interested more in traffic congestion than I am in skyscrapers, but as a tax commissioner and as a taxpayer, I know that our possible progress in New York City is based on a healthy and sound attitude toward building and that any disturbance of building conditions is going to affect the assessed valuations and the borrowing capacity of the city, without which the city will be unable to construct the many subways that it still needs before its transit system is even slightly complete.

"The taxable real estate on the island of Manhattan is this year assessed at $8,212,387,595. It may interest you to know that $850,000,000 to $1,000,000,000 of this real estate consists of skyscrapers and the lands on which they are built. In other words, from one-tenth to one-eighth of the taxable value in Manhattan realty rests solely in the tall buildings.

"That our surface traffic congestion, with which we are troubled now, would be more speedily remedied if we had less divergence of view as to the causes, there is no doubt. One of the main troubles in the discussion of congestion has been the assumption by a great many very honest and disinterested persons that the problem is one entirely new. It seemed to surprise even men who had given considerable thought to the subject that the problem of traffic congestion in New York City goes as far back as 1796, when the agitation was over the fact that oxcarts were clogging the streets near the East and North rivers, in the neighborhood of the markets.

LOVERS' LANE WITHOUT SKYSCRAPERS

"The elevated railway structures, when they were built in New York City, added to the congestion on the streets because it was necessary for flagmen to be located at important crossroads in order that riders and drivers might be warned that an elevated train was approaching, so that they might dismount and hold their frightened horses. Old engravings of New York as far back as 1831 when the city hardly extended beyond 'Lovers' Lane,' as Twenty-third street was then called, when there was not a skyscraper in sight or in mind, that the congestion was far greater than it is today in any point in New York City.

"In this 100 years in which congestion has been almost an ever-present problem, much progress has been made, although it is a curious thing that in our dealing with these problems so little attention is given to research and to the experiences of the past. We have made some—I should say, we have made many—beneficial advances in dealing with the problem of congestion. How much more we would have advanced if we had studied the past a little more carefully!

"It is only within the last 25 years that New York has had a traffic force. William Phelps Eno, who has contributed his time and his fortune to these problems, has stated that when he first began in 1900 his great work there were only six traffic policemen in New York. There are now 2000. And yet, when we go back and read our Roman history, we find in Tacitus, Livy, Suetonius and Dion Cassius that 2000 years ago the Romans had traffic policemen, that they had one-way streets, that they regulated commercial traffic, that they had set aside official taxicab stands, and that in handling their congestion in the city of Rome they put in force other regulations that are only being discussed today for the first time in America.

"With never a skyscraper, there was more congestion in Rome than there is even in New York today. History shows that there was never any relation between congestion on the street and building into the sky; and if we want final, modern and clinching testimony as to how little the two subjects are related we have only to take note of the terrific traffic conditions in London today, where there is not a single skyscraper. Not only is the traffic congestion worse in London, where the arteries of the city spread out like the spokes of a wheel, than it is in Manhattan, a narrow island, but only two or three days ago Lord Lee of Fareham, chairman of the Royal Commission of London Bridges, stated that he very much feared that unless some solution is found London traffic will be practically at a standstill in ten years.

APOLOGY FOR PROGRESS NOT NECESSARY

"I am one of those old-fashioned Americans who do not believe that it is necessary to apologize for believing that my country represents the greatest advance in civilization. We have many crudities, we have much to learn, but the spirit of America, I believe, is the spirit of progress. We are a little hasty in arriving at conclusions, not always thorough in our researches, and owe a great indebtedness to the Old World, and the old nations from whom we sprung, but with all my deference for old laws and traditions, I do not believe that we can afford for one moment to put a damper on the spirit of American invention just because what we are doing is new and because it is startling.

"American cities may be lacking in the beauty that is in the Old World cathedrals and Old World palaces—but American cities are rearing a beauty of their own, representative of that same passion for bigness and greatness that has characterized every great race in history, a passion that actuated the building of the pyramids in Egypt, the temples in Rome and Greece, the cathedrals in medieval Europe, and a passion that is absolutely uncontrollable and more noble in our day, for it is the expression of the freedom of what Lincoln called 'the plain people.' "

* * *

ENGINEERS' LICENSE LAW PROBABLE

A State law in California to register and license professional engineers is asserted to be the objective of the California Engineers' Registration Association, formed in Los Angeles at a recent meeting of engineers from numerous California cities who attended the Western Road and Equipment Exposition.

This organization of engineers apparently plans to tackle a big job well worth the effort. That it will encounter difficulties and opposition is to be expected. However, a well-conceived program intelligently and aggressively carried out should go a long way toward overcoming all obstacles. That such a law is to be desired is not questioned. The success of the effort would depend largely on the program and the type of law to be considered, particularly on the presenting of ample facts to all professional engineers and related interests. Thought and action would have to be coordinated so that a proposed law, when presented to the State solons, would be backed by unanimity of opinion.

MEMORIAL FLAGSTAFF, PASADENA, CALIFORNIA
BERTRAM GOODHUE, ARCHITECT; LEE LAWRIE, SCULPTOR

ART IN IRON & BRONZE

MEMORIALS IN METAL

WHETHER it be a monument or an inscription, for glory or for gratitude, for respect or for affection, it is beyond argument that the form of a memorial should be imperishable, so far as that may be possible in a world of events beyond complete control. Great monuments or buildings dedicated to the memory of man or the worship of Deity have been constructed, for many obvious reasons, out of stone; and even the hardest stone has often succumbed to the devastations of time, the elements, the forces of nature.

For smaller and more intimate memorials the use of metal has become hallowed by custom and choice. The recent excavations in Egypt and other cradles of the human race have disclosed some very wonderful mortuary ornaments and records in gold and bronze and other semiprecious metals. As time rolled on, the development of metal—and especially of bronze and iron—for memorial purposes became increasingly evident. Not alone the permanence of the material, but the ease with which it lent itself to the sculptor's art and the record of inscription, the qualities of texture obtainable, the beautiful patina which weather brought to its surface, all fitted it for this particular function.

Whereas the carving of stone was fraught with danger up to the last moment, and subject to damage thereafter, with metal casting a model could be prepared in plastic material and brought to the last stages of perfection with ease and safety; then the process of reproducing it in cast metal form was comparatively simple.

While it may be argued that nothing can equal the actual handiwork of the sculptor, carved out bit by bit under the impulse of his genius, yet the surer touches to be obtained from plastic modeling and the effects of metal texture and color that can be secured by expert handling have their own quality of beauty and impressiveness. For work in bas-relief, especially, the material is remarkably adapted. The Pasadena flagstaff base (illustrated herewith) is an excellent example of these qualities; conceived as a whole by the late Bertram Goodhue, modeled by Lee Lowrie, it interprets fittingly the spirit of patriotism, sacrifice, grief, commemoration. Here was a fine coordination between sculptor, architect, ironmaster.

Flag Pole Holder, Portland, Oregon
A. E. Doyle, Architect
Executed by Sartorius Co.

LEFT—BALDACHINO, ST. ANTHONY'S COLLEGE, SANTA BARBARA. ROSS MONTGOMERY, ARCHITECT. RIGHT—MEMORIAL TABLET, UNION BANK BUILDING, LOS ANGELES. CURLETT AND BEILMAN, ARCHITECTS

Executed by Architectural Iron Works, Inc.

Executed by A. J. Bayer Co.

IN THE PROFESSION

Architect Howard H. Wells, 1024 Melrose avenue, Los Angeles, has prepared plans for a two- and three-story concrete and steel store, shop and office building to cost $200,000.

* * *

Architect Benjamin G. McDougall, 353 Sacramento street, San Francisco, is preparing plans for a frame and stucco bathing pavilion, Rio De Mar, Santa Cruz County, for the Peninsula Properties Company.

* * *

Architect S. Heiman, 58 Post street, San Francisco, has been commissioned by the San Anselmo Grammar School District to prepare plans for a one-story frame and stucco addition to the present school building, to cost $50,000.

* * *

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, is preparing plans for an eight-story class A hotel to be erected in Coronado by the Island City Hotel Company. The building will cost $1,000,000.

* * *

Architects Reed and Corlett, Oakland Bank of Savings Building, Oakland, have been commissioned by Monterey county board of supervisors to prepare plans for a second unit to the county hospital at Salinas. The building will cost $25,000.

* * *

Architects Blaine and Olson, 1755 Broadway, Oakland, are preparing preliminary plans for the frame and stucco Spanish type church for the First Presbyterian Church of Richmond. Building will cost $90,000 and have a seating capacity of 700.

* * *

Architects Dean and Dean, California State Life Building, Sacramento, have been commissioned by Wright & Kimbrough to prepare plans for altering two-story building at Fourteenth and J streets, Sacramento. The building will cost $100,000 and will be leased by Montgomery Ward & Company.

* * *

Architect Edward Eames, 353 Sacramento street, San Francisco, has prepared preliminary plans for a three-story class C high school and gymnasium building for St. Ignatius College, San Francisco. The building will cost approximately $400,000 and will be built by Contractors Barrett & Hilp, 918 Harrison street, San Francisco.

* * *

Architect Frederick H. Reimers, 1624 Franklin street, Oakland, is preparing plans for a two-story Spanish type residence for R. H. Rennie, to cost $25,000. House will contain ten rooms and three baths. The same architect is preparing plans for a one-story and basement English type residence for R. A. Wilson, to cost $10,000.

* * *

Architect Albert H. Larsen, 447 Sutter street, San Francisco, is preparing plans for a 14-story and basement class A apartment building to be erected on the southwest corner of California and Laguna streets, San Francisco, by the American Improvement Company. The building will contain 268 rooms and will cost $500,000. The same architect is preparing plans for a 12-story and basement class A apartment building to contain 216 rooms and to cost $430,000.

Architect Charles Haynes, Melhorn Building, Seattle, Washington, is preparing plans for a 12-story fireproof office and store building to be erected at Brooklyn ave. and East Fifty-fourth st., and to cost $450,000.

* * *

Architect Harris Allen, Ray Building, Oakland, California, is completing plans for a two-story hollow-tile class C undertaking establishment to be erected at Eighteenth and Grove streets, Oakland, for Mr. Virgil G. Caporgno. Building to cost $60,000.

* * *

Architect Reginald C. Johnson, Architects Building, Los Angeles, has been commissioned to prepare plans for a swimming pool, bathhouse and tennis court, to be erected by the Santa Barbara Biltmore Hotel. These improvements will cost $60,000.

* * *

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, is preparing preliminary plans for three one-story reinforced concrete school buildings to be erected in Piedmont, Alameda county, and to cost $500,000.

* * *

Architect Mark T. Jorgensen, 742 Market street, San Francisco, is completing plans for a two-story class C theater building with a seating capacity of 1500. It is to be erected in Merced for the Merced Theatre Company and will cost $100,000.

* * *

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is completing plans for alterations and additions to a residence in Hillsborough, San Mateo county, owned by Mr. Robert Miller. Improvements will cost approximately $30,000.

* * *

Architects Grimes and Scott, Balovich Building, San Mateo, are completing plans for a two-story and basement frame and stucco residence of 11 rooms and 4 baths, to be erected in Baywood, San Mateo county, and to cost $35,000.

* * *

ANNOUNCEMENT

Bakewell and Weihe announce that they have opened offices at 251 Kearny street, San Francisco, for the practice of architecture. The firm consists of Mr. John Bakewell, Jr., and Mr. Ernest E. Weihe.

Mr. Bakewell is a graduate of the University of California and the Ecole des Beaux Arts. He has been for twenty-two years a member of the firm of Bakewell and Brown, which firm has designed numerous buildings of importance on the Pacific Coast, including the San Francisco City Hall, Pasadena City Hall, Berkeley City Hall, various buildings at Stanford University, the St. Joseph's Hospital, Stanford and Children's Hospitals in San Francisco, railway stations at Redlands and San Diego, the Pacific Gas and Electric building and the Temple Emanu-El at San Francisco.

Mr. Weihe served in the offices of Bakewell and Brown from 1913 to 1919 and from 1923 to 1927. He won the Paris prize of the American Society of Beaux Arts Architects in 1919 and studied at the Ecole des Beaux Arts from 1920 to 1923.

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Architects Fabre and Hildebrand, 110 Sutter street, San Francisco, are preparing plans for a six-story class C brick hotel building to cost $125,000.

* * *

Architect Henry H. Gutterson, 526 Powell street, San Francisco, is preparing plans for a $15,000 residence of nine rooms and three baths to be erected in Woodside, San Mateo county, for Mr. Dexter Tight.

* * *

Architect Willis Lowe, 354 Hobart street, Oakland, is completing working drawings for a one-story reinforced concrete theater building to be erected in San Francisco and to cost $50,000. Mr. Lowe is also preparing plans for a three-story frame and stucco apartment building to be erected in Oakland at a cost of $70,000 and for a three-story apartment building to be erected in Alameda, to cost $130,000.

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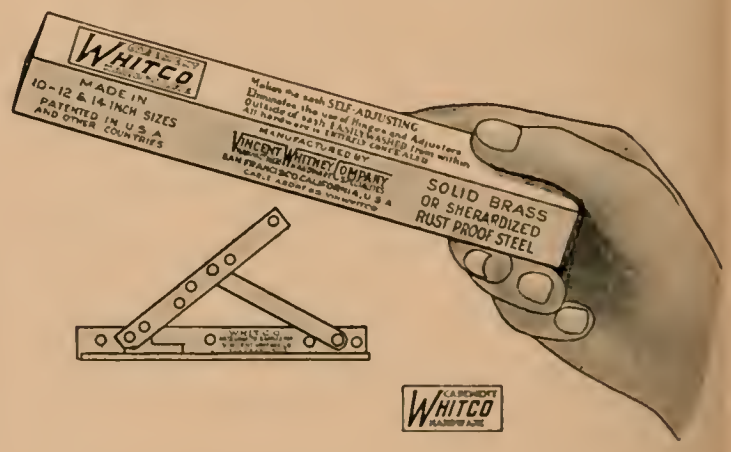

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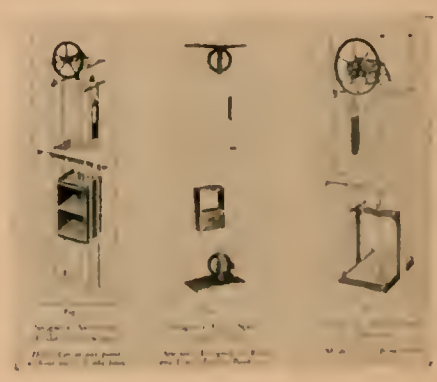

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of PACIFIC COAST ARCHITECT, published monthly at San Francisco, California, for April 1, 1928.

State of California }
County of San Francisco } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the General Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation,	55 New Montgomery Street, San Francisco.
Editor, Harris Allen,	55 New Montgomery Street, San Francisco.
Managing Editor, None.	
Business Manager, George H. Oyer.	

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Corporation, 55 New Montgomery Street, San Francisco; George H. Oyer, 55 New Montgomery Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; H. Collier, 345 Battery Street, San Francisco; Harris Allen, 55 New Montgomery Street, San Francisco; N. Brydone-Jack, 1031 South Broadway, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.... (This information is required from daily publications only.)

GEORGE H. OYER, General Manager.

Sworn to and subscribed before me this 22nd day of March, 1928.

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NEW BUILDING FOR ARCHITECTURAL STUDENTS, UNIVERSITY OF SOUTHERN CALIFORNIA

DEVELOPMENT of adequate facilities for training in architecture and the allied arts at the University of Southern California is to be assured by the erection of a building, capable of providing for 400 full-time professional students, and the endowment of chairs in architecture. Announcement of plans for the housing of the School of Architecture and the creation of an endowment fund was made by Arthur Clason Weatherhead, dean of the school, at a recent dinner at Los Angeles to which were bidden fifteen leaders in the architectural profession in Southern California.

The new building of the school is to be situated in the southern portion of the campus and across the street from the art museum in Exposition Park. In the galleries of this museum are to be assembled collections of period furniture and decorations which will be available for study in connection with class-room work. Current exhibitions of modern art and the wide variety of permanent collections in these galleries will be easily accessible to students in water color, drawing and design. The proposed school building, three stories in height, North Italian Romanesque in design, will be built to insure every comfort and convenience to the present and future generations of students. This building will cost, according to preliminary estimates, $250,000, and its equipment, $30,000.

In order to insure the highest type of intellectual leadership in the arts the school proposes to create two permanent and adequately endowed professorships, one in architecture and one in the allied arts. By this plan it is hoped that men of the highest standing in the profession may be attracted to Southern California to fill these chairs. Endowment of these two positions will involve the raising of $200,000.

Steps are being taken to raise the funds needed to build this school and to endow the institution. A group of architects, representatives of the building interests and patrons of the arts are being called on to sponsor this enterprise. The plan was formally endorsed last week by the Southern California Chapter of the American Institute of Architects. In this formal resolution it was stated that "the present status of this school more than justifies the faith and effort of our profession in its upbuilding."

The School of Architecture in Southern California is the only school of collegiate rank west of Texas and south of Berkeley, California. Organized as a department of the College of Liberal Arts in 1919, elevated to a school in 1925, the number of students has increased from 12 in 1919-20 to 190 in 1927-28, and the teaching staff in that time has increased from one professor to a faculty of 14. In that time 44 students have been graduated with degrees in architecture or architectural engineering. Of this number 95 per cent have followed architecture as a profession.

In providing for a building, capable of housing 400 professional students and at least 200 part-time students from other colleges of the University, it is not the purpose of the school to build up its numbers. Since it is the only school of architecture in the Southwest, a section where building has become one of the major industries, the numbers applying for admission are naturally large and steadily increasing. The school will continue to accept only the most promising applicants and those who seem to possess sufficient ability to succeed in the profession.

Besides offering five-year courses in architecture and architectural engineering, the school has inaugurated a five-year course leading to a degree in Bachelor of Decorative Arts with a view of supplying the great and growing demand for first-rate designers and engineers. The school, in addition, plans to inaugurate in the future a five-year course in landscape architecture.

All these courses will be centered in the new school building. Arranged around a central court, provision is to be made in the building for five large drafting rooms, ten spacious and well-lighted studios, two lecture halls and a large assembly room, an ample exhibition hall opening into the court, and a library and reading room, devoted entirely to architecture and the arts, which will rise two stories in height. Full provision is being made also for adequate administration offices and service rooms.

* * *

BOOK REVIEWS

"*Specifications for a Hospital*," by York and Sawyer. Notes by W. W. Beach.

Published quite frankly as an experiment, and not purporting to be a comprehensive work covering all types of hospitals and their equipment, this book will nevertheless be welcomed by architects as a model which will be of great value in preparing plans and specifications for any hospital. Floor plans and details of various special departments are given, and a careful index.

It is stated that this is the first of a series of volumes reproducing specifications from well-known offices, of buildings constructed by them.

"Specifications for a Hospital," York & Sawyer, Architects. The Pencil Points Press, Inc., N. Y. Price, $6.00.

"*Plastering, Plain and Decorative*," by William Millar. This work, now in its fourth edition, seems to be one of those perennial authorities such as Kidder, but limited instead of general in its scope. It is hard to imagine anything connected with the plastering craft which is not covered here, historically, technically, with most complete data as to methods and materials. Mr. Millar was himself a plasterer, descendant of a long line of plasterers, and has been writing and rewriting his book since 1880. Containing 278 illustrations and many diagrams, it should be valuable to architects as well as to the plastering craft, in these days when plastering is so much to the fore.

"Plastering, Plain and Decorative," by William Millar. Dodd, Mead and Co., 443 Fourth Ave., New York. Price, $15.00.

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3. Lead flashed vent pipe.
4. Metal flashing against vertical wall.
5. Metal flashing method used with brick walls.

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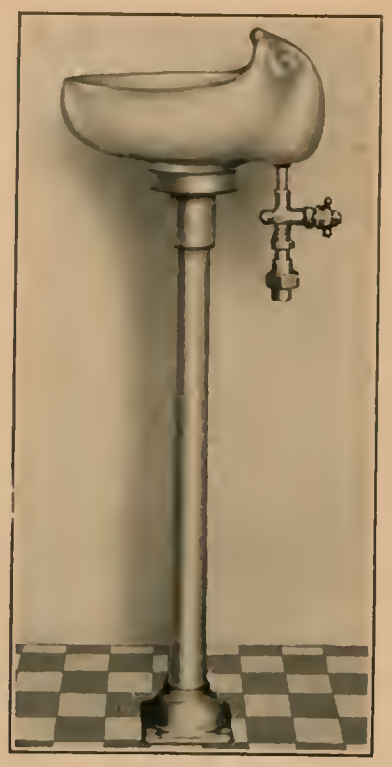

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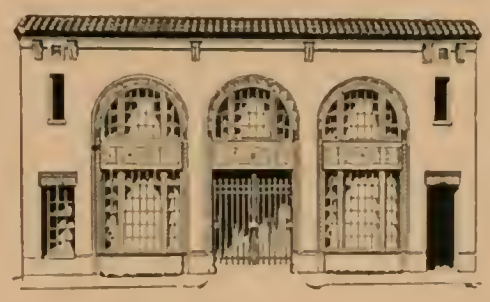

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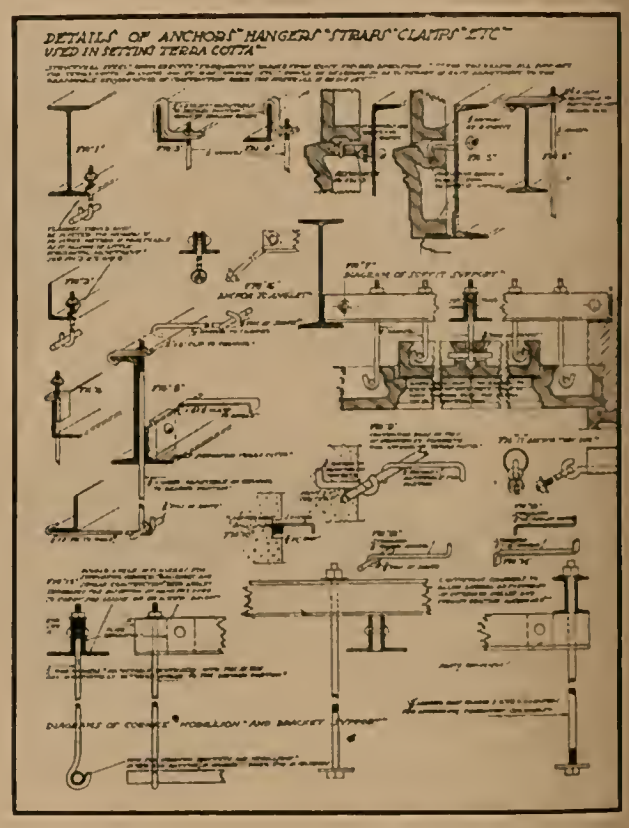

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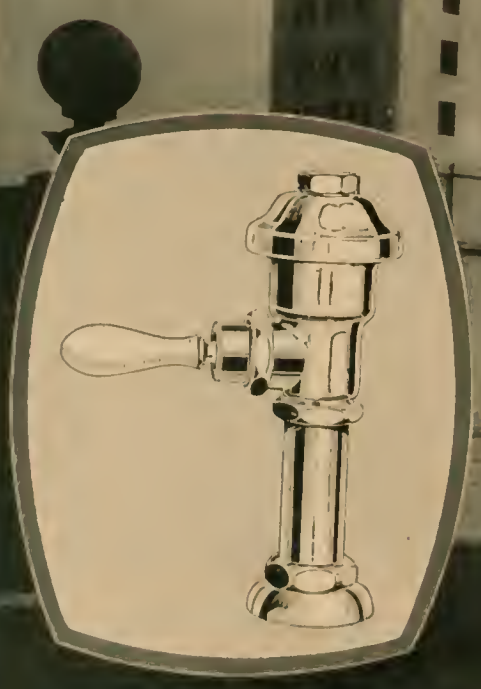

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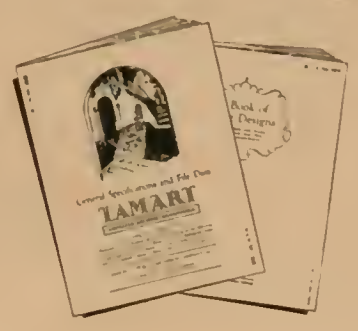

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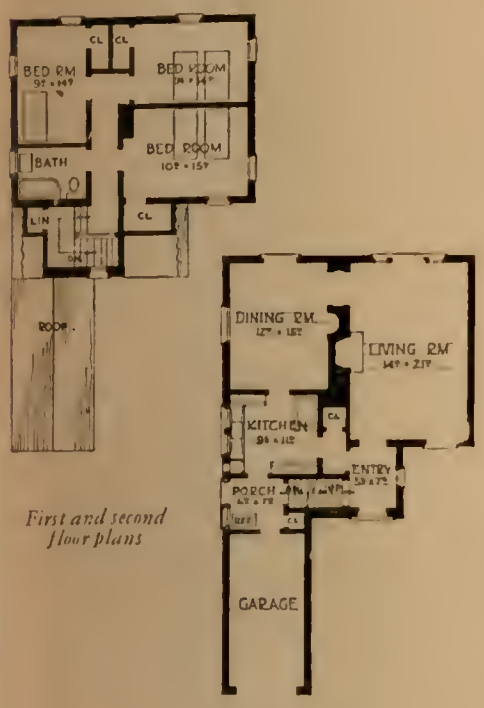
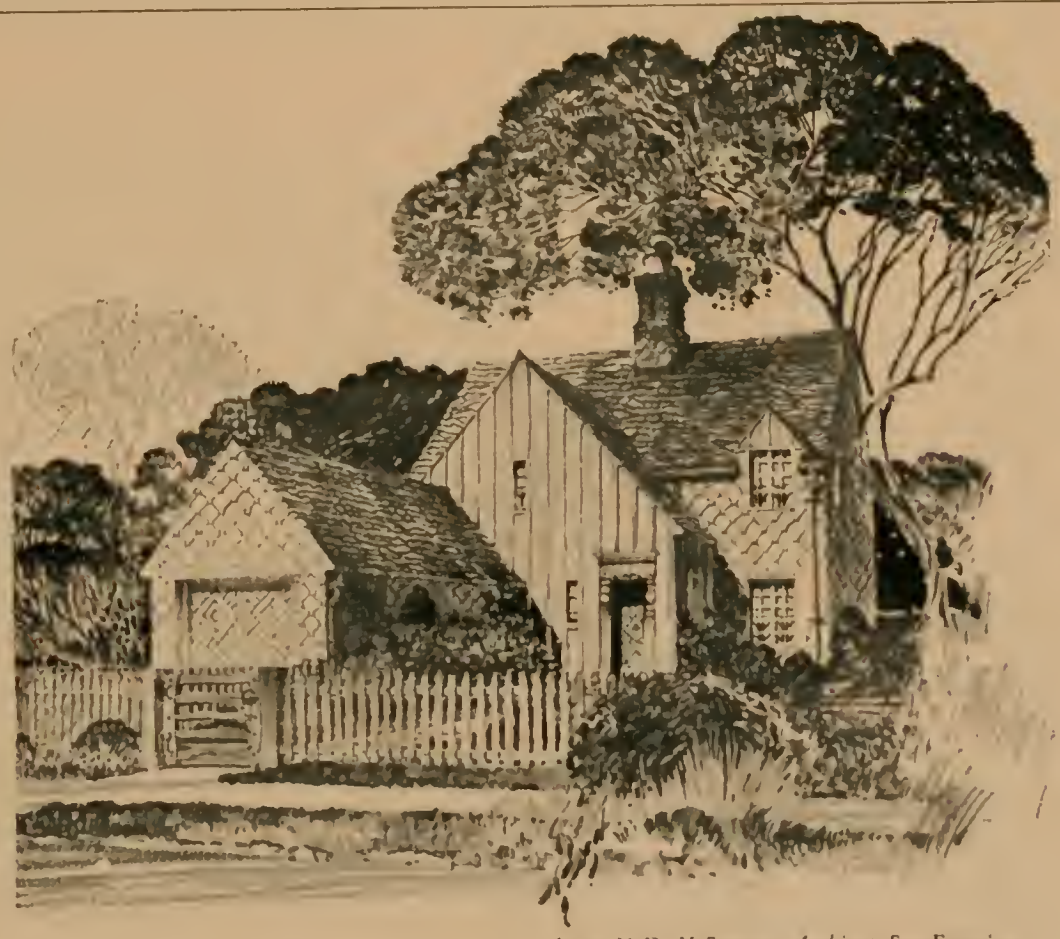


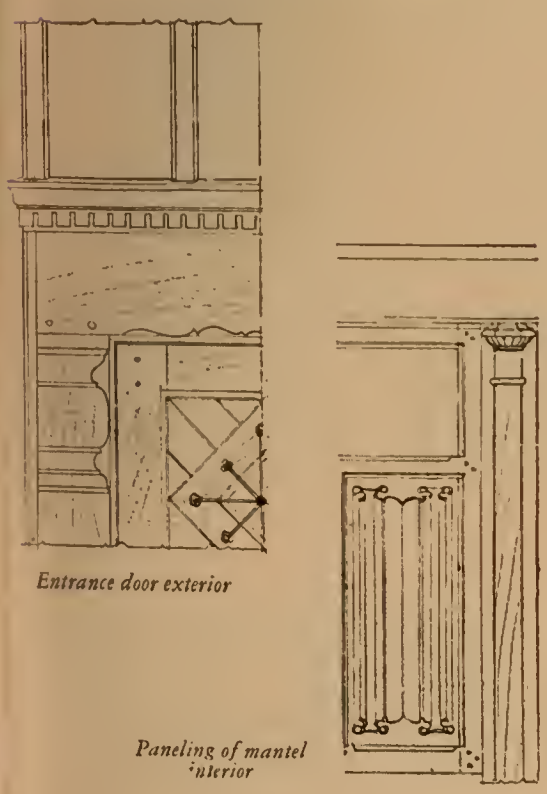
First and second floor plans



Angus McD. McSweeney, Architect, San Francisco

Planned for a city lot . . . this design won second prize

Living room detail



Entrance door exterior

Paneling of mantel interior

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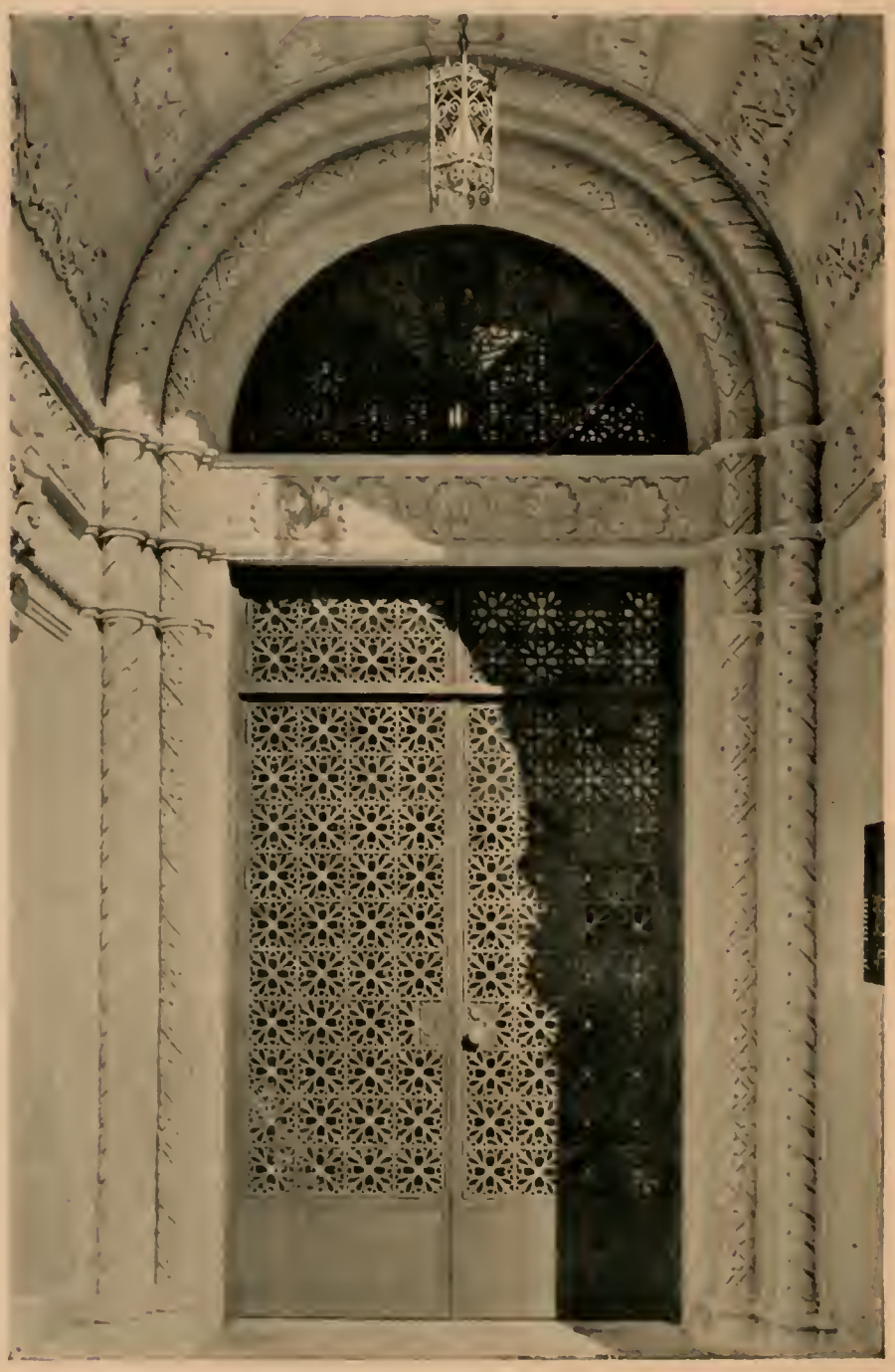

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THE LOS ANGELES CITY HALL

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VOLUME XXXIII · SAN FRANCISCO AND LOS ANGELES · MAY 1928 · NUMBER FIVE

THE LOS ANGELES CITY HALL

[BY GEORGE P. HALES, ARCHITECT]

THE NEW Los Angeles City Hall will be the principal unit of the projected Civic Center, which the city of Los Angeles intends to set apart for the erection of city, county, Federal and State buildings. The Civic Center cannot be of the usual type, as it will be on a hillside and the City Hall is at the base of the hill with its center axis running east and west through the center of the Civic Center.

The Building Ordinances of the city of Los Angeles state that no building in the municipality shall exceed 150 feet in height; but a special dispensation was given for the construction of the City Hall, as it was felt that one dominating feature or landmark would be of value for reasons too numerous to mention and which would only be of interest to the residents of this locality.

The property on which the building is situated is 400 by 800 feet, bounded by four streets, two of which are principal traffic arteries. The base of the building is 250 by 430 feet; its average height is 440 feet, and contains 28 stories. The sub-basement is not what is usually known as a sub-basement, as the floor of it is only 4 feet below the "Main street" level. The upper floors are devoted to the several departments, as indicated by the plans shown herewith. The tower extends to a height of 452 feet above Main street. From the base to the twenty-third floor it is 100 feet square, and of lesser dimensions above this point. The flanking wings of the tower, or the limit-height portions, are each 64 feet wide, and 113 feet 6 inches long, measured from the outer wall of the tower.

A terrace at the ground-floor level bounds the building on three sides and extends beyond the wall lines a distance of 20 feet, thus forming an appropriate base for the structure. A light-colored granite of remarkable quality, quarried in California, is used for all facades from ground and sidewalk levels up to a point immediately above the third-floor line. That part of the granite forming the terrace walls is of varied hues, so arranged as to form a pleasing transition from the ground upon which it rests, thereby furnishing an appropriate background for planting. The facades of the building above the third-floor line are faced with terra cotta of tone and texture harmonizing with the granite used below. This facing material has a semi-glazed surface to better resist the ravages of time.

The style of architecture might be termed as Italian Classic. No attempt, however, has been made to adhere to strict lines of any particular type of architecture; the thought being to design a building most appropriate to both the climate and traditions of Southern California.

Forming the central and predominating feature of the structure is the tower, upon the apex of which the airway beacon, dedicated to Colonel

Charles A. Lindbergh, is placed. This glistening white tower, in appearance similar to a campanile, with its vertical lines and a peristyle around the upper stories, is so designed that the effect as viewed from distant points is impressive—standing out as a striking silhouette against the sky.

The principal entrance is from Spring street and is approached by means of two broad tiers of granite steps leading to the colonnaded front of the forecourt. The importance of this entrance is emphasized by the heavy masonry pylons at the abutting ends of the colonnade. Their plain wall surfaces will form appropriate backgrounds for two heroic statuary groups, which may be placed on the granite pedestals. Over this colonnade there is a heavy frieze in the stone, 75 feet long and 9 feet 6 inches high. It is proposed that this frieze shall be carved in deep bas-relief, forming a richly sculptured panel depicting some appropriate historical sequence.

Colonnaded passages on three sides of the open forecourt form means of access to the secondary entrances. Tiled groined arches compose the ceilings, while the walls are paneled, between granite stiles, with decorative faience glazed tile of local manufacture. Interesting inserts are placed in these panels, depicting several of the city industries, viz.: The Motion Picture, Machinery, Automotive, Oil Production, Building, Shipping, Airplane, and Printing.

The monumental main entrance to the building, from the forecourt, is of Greek design. An ornamented architrave frames the opening and is surrounded by richly sculptured consoles, cornice and entablature. Space, also, has been left in the frieze for sculpture in bas-relief. Carved in the granite over the portal are the following inscriptions: "Let us have faith that right makes might" by Abraham Lincoln, and "Righteousness exalteth a people" by Solomon. Framed by the stone embellishments described above are the bronze doors, with panels in sculpture, commemorative of events in the history of the city.

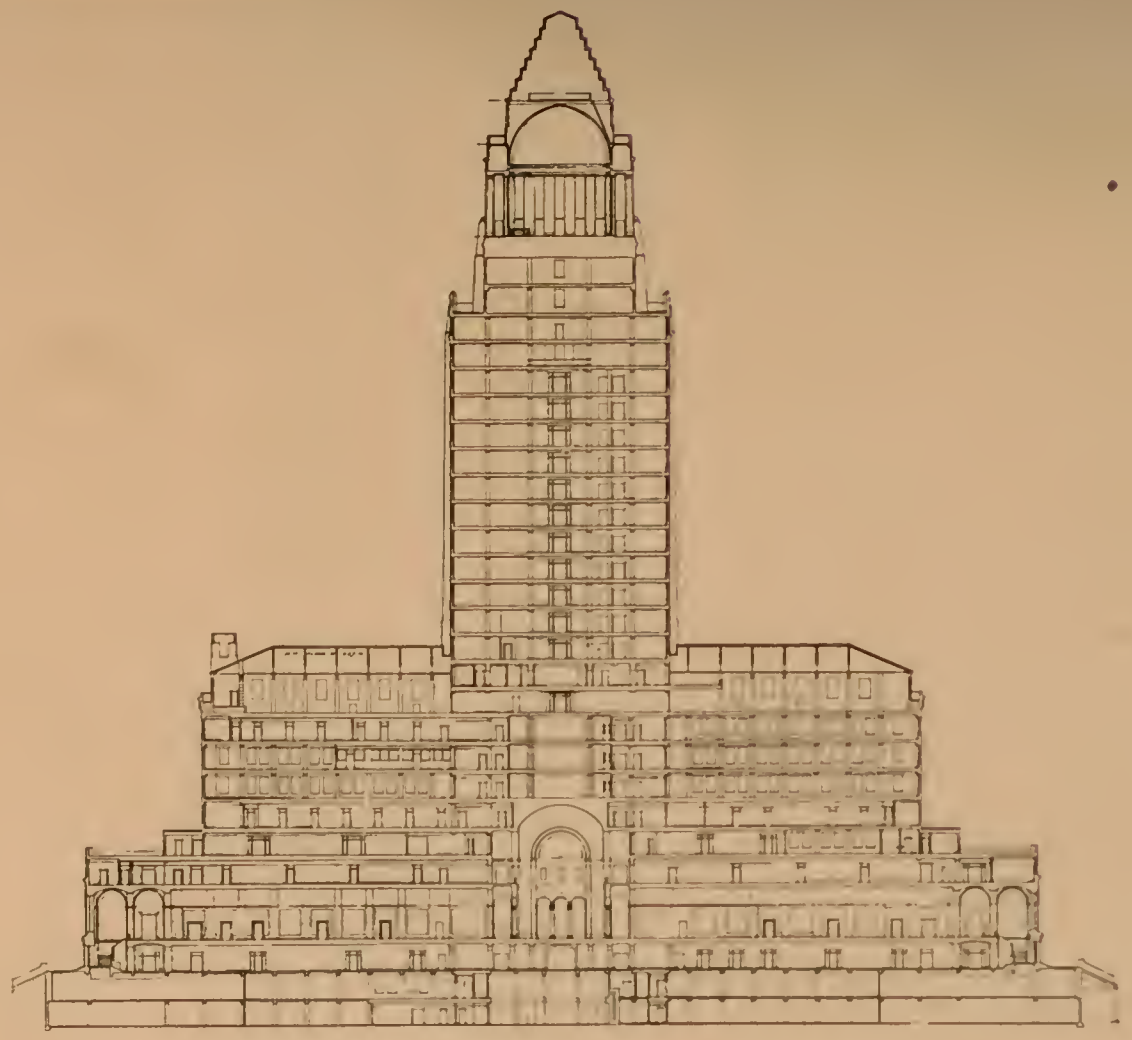
Entering the building from the forecourt on Spring street, one comes into the vestibule, the walls of which are faced with cream-colored limestone, imported from France. This material extends from the floor to the spring line of the vaulted ceiling. At the north and south ends of this room are large niches to accommodate statuary of heroic size. Two panels of glazed faience tile have been inserted in the walls of the vestibule—one containing the names of the members of the City Council of Los Angeles for year 1927, and the other the names of the Mayor and those of the members of the Board of Public Works, the architects of the building and the general contractor, all of whom were directly responsible for the erection of this monumental structure. The barrel vaulted ceiling of this vestibule is paneled and coffered. Rich in color, with its dull reds and golds, softened with touches of blues and greens, this ceiling is appropriately decorated. Symbolic figures, rendered in monotones on a dark background, portray Law, Justice, Charity, and kindred subjects.

After passing through the main entrance doors one enters a rotunda 60 feet square, extending through three stories of the building, and being surmounted by a dome 38 ft. 6 in. in diameter.

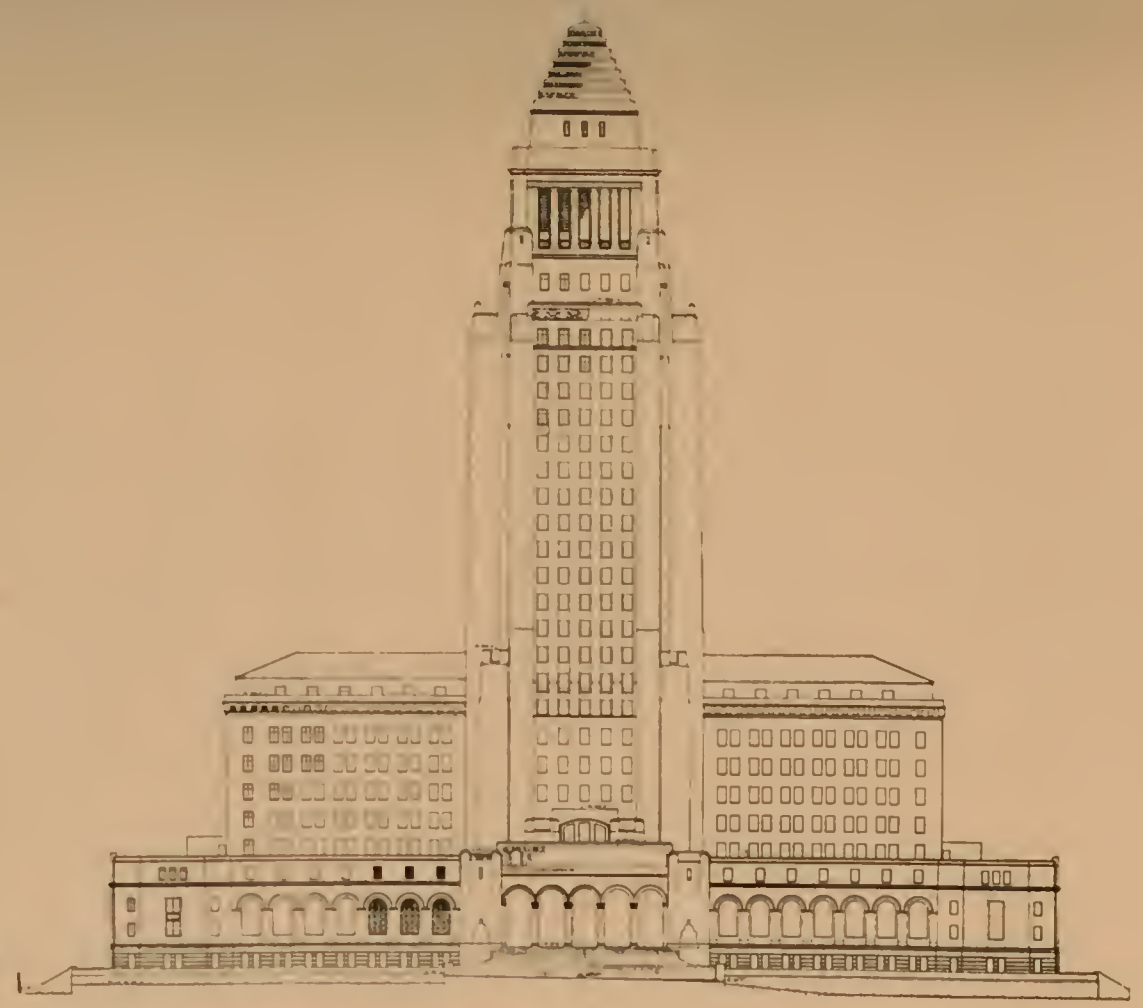
The floor of the rotunda, the passages and the vestibule is of marble of many kinds, colors and shapes, laid in geometrical designs and forming a complete scheme of intricately shaped circular patterns, interlaced bands and checkered fields. Placed immediately in the center of the floor of the rotunda is a bronze insert representing an old Spanish caravel such as plied the Pacific in the early days. The sky and sea, as pictured by marble surrounding the ship, are both natural and

[Continued on page 42]

Rotunda Chandelier, City Hall, Los Angeles



LONGITUDINAL SECTION, LOS ANGELES CITY HALL



WEST ELEVATION (SPRING STREET), LOS ANGELES CITY HALL

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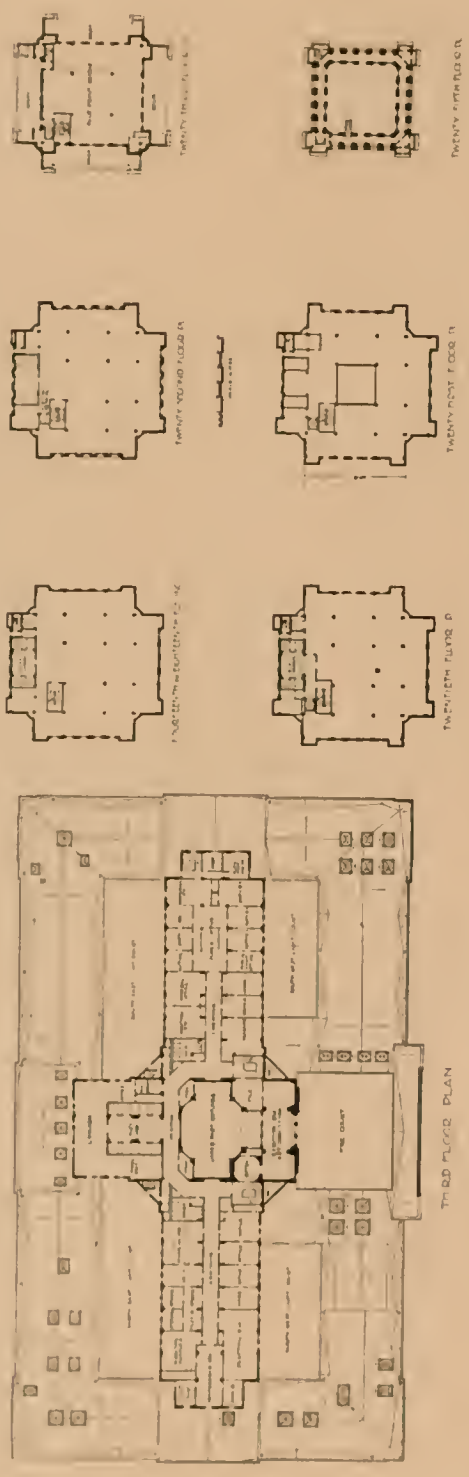

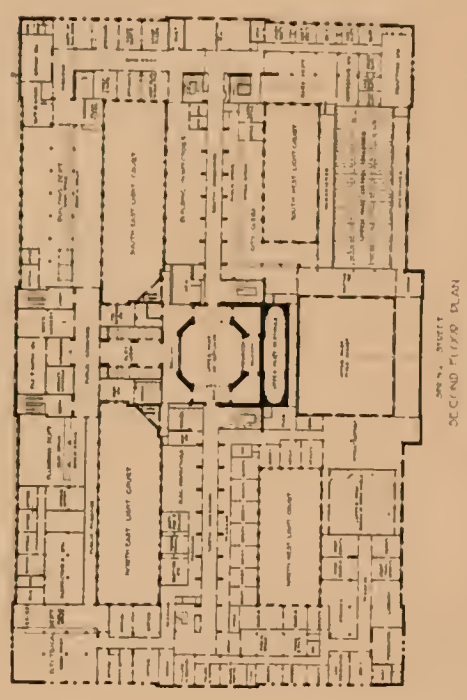

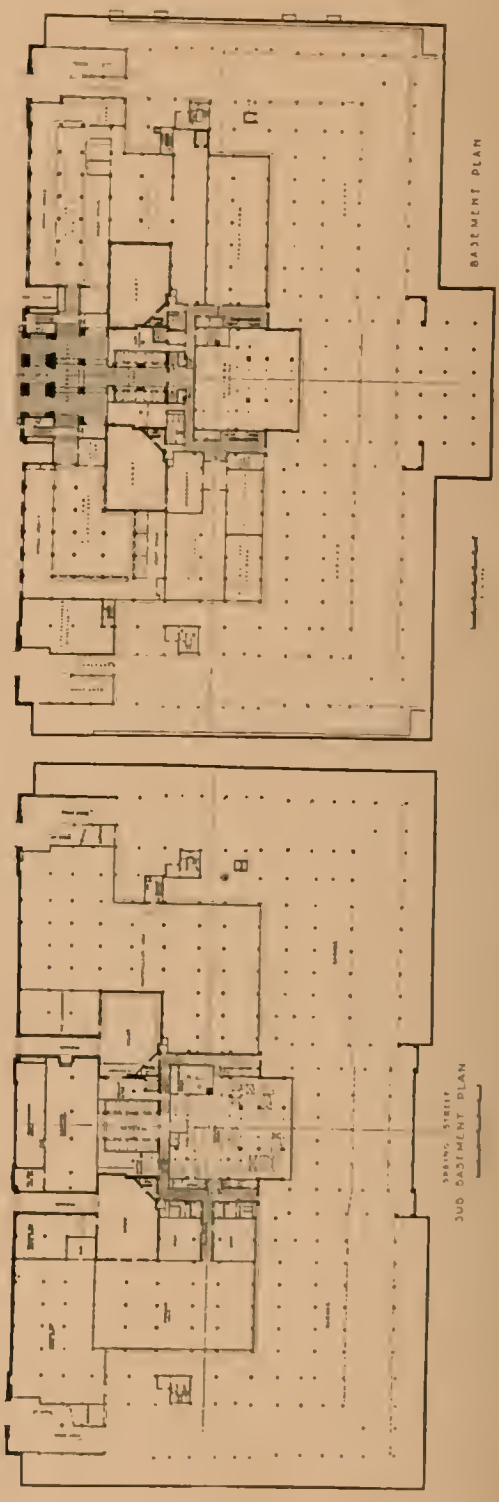

CITY HALL, LOS ANGELES, CALIFORNIA
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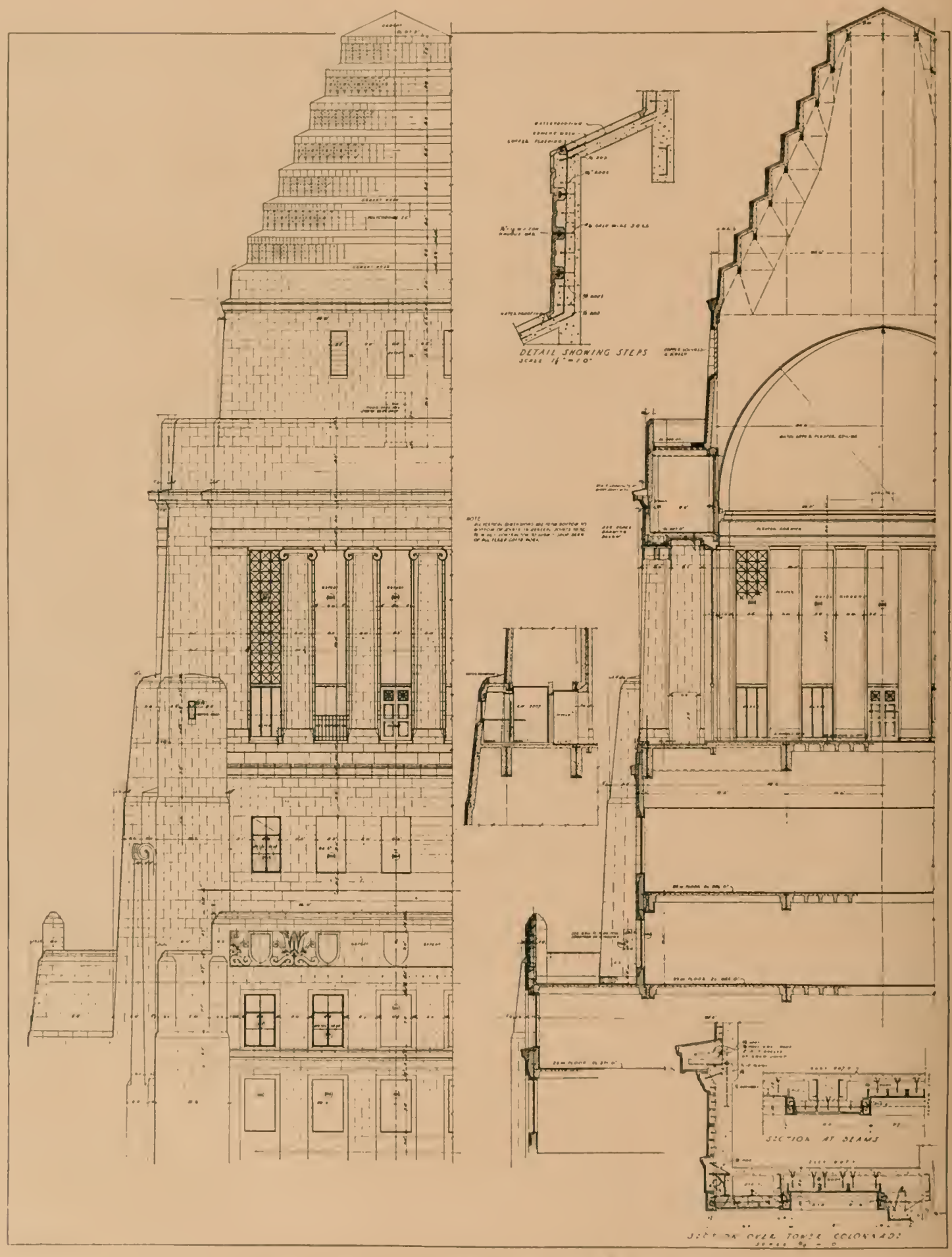

UPPER PORTION OF TOWER, LOS ANGELES CITY HALL
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TOWER, CITY HALL, LOS ANGELES, CALIFORNIA
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MAIN ENTRANCE AND FORECOURT, CITY HALL, LOS ANGELES, CALIFORNIA
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ARCADES IN FORECOURT, CITY HALL, LOS ANGELES, CALIFORNIA
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MAIN ENTRANCE—FORECOURT ENTRANCE, CITY HALL, LOS ANGELES, CALIFORNIA
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DETAIL OF WING—FORECOURT ENTRANCE, CITY HALL, LOS ANGELES, CALIFORNIA
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ROTUNDA, CITY HALL, LOS ANGELES, CALIFORNIA
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EAST LOBBY, SECOND FLOOR—SOUTH LOBBY STAIR HALL, CITY HALL, LOS ANGELES, CALIFORNIA
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SOUTH LOBBY, STAIR HALL—ELEVATOR HALL, FIRST STORY, CITY HALL, LOS ANGELES, CALIFORNIA
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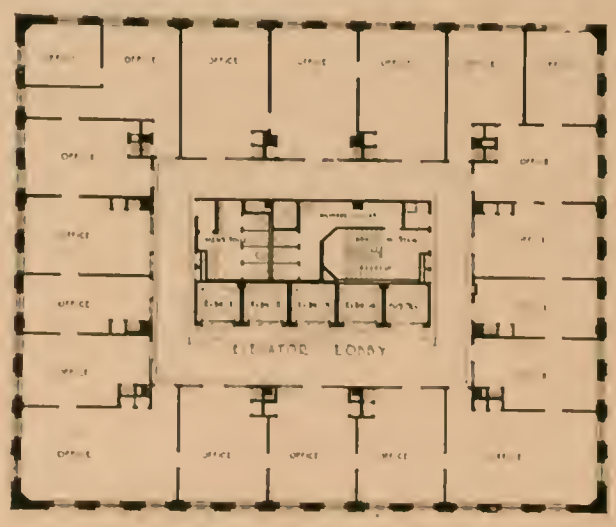
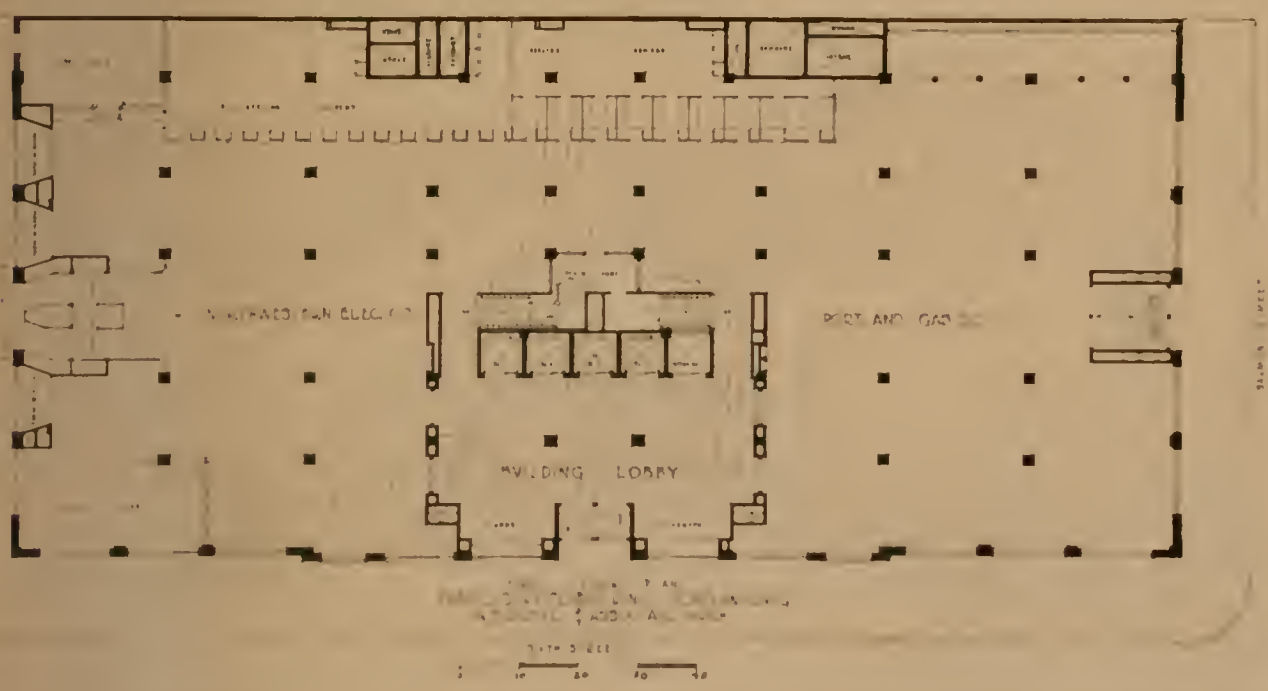
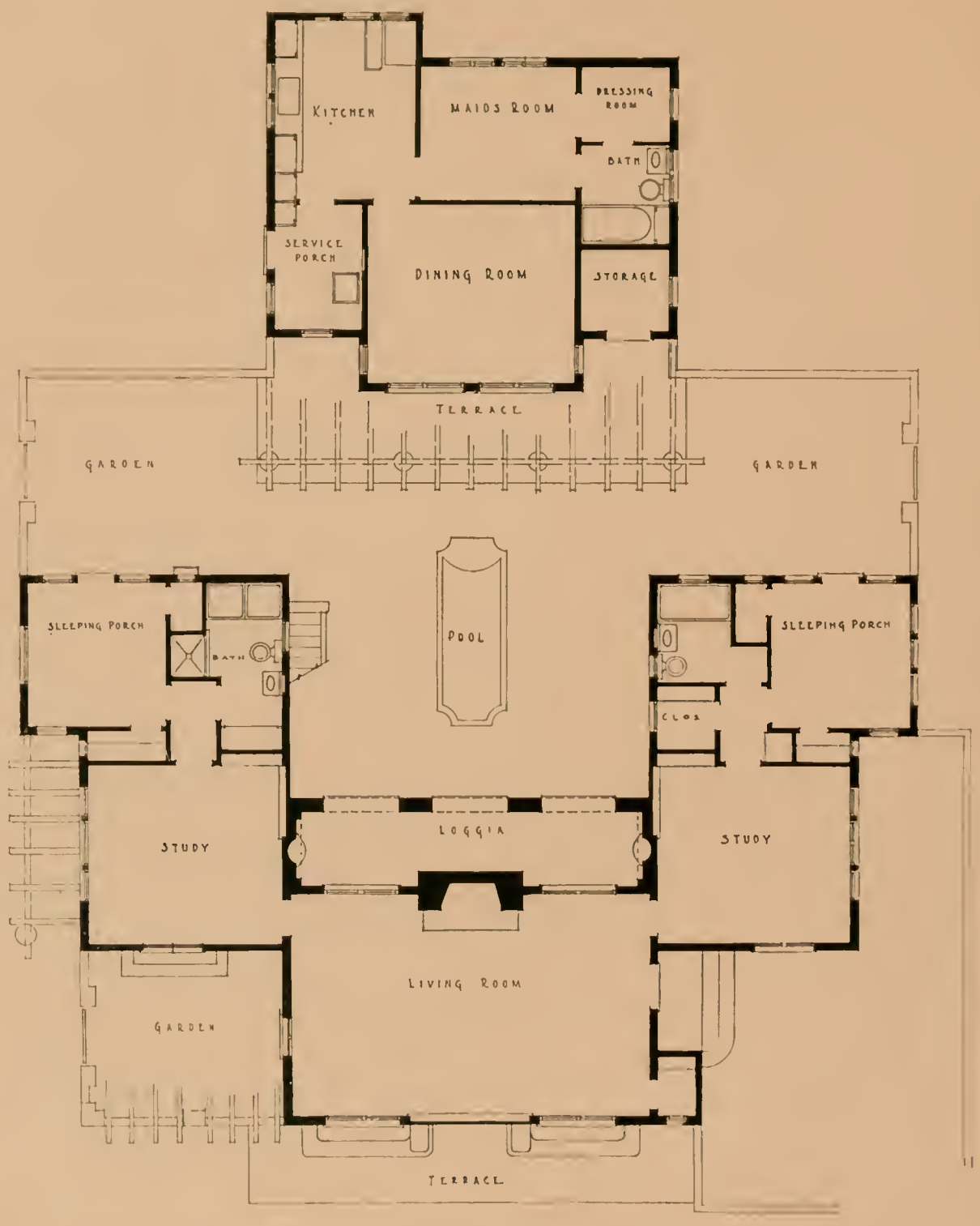


TYPICAL FLOOR PLAN



MAIN ENTRANCE—FIRST FLOOR PLAN, PUBLIC SERVICE BUILDING, PORTLAND, OREGON
A. L. DOYLE AND ASSOCIATI, ARCHITECTS



FLOOR PLAN, HOUSE OF MR. WARRINGTON, OJAI, CAL.
ROBERT STACY-JUDD, ARCHITECT

·EDITORIAL·

Our Environment

SPEAKING about the influence of architecture upon the community, in his inaugural address as president of the Royal Institute of British Architects, Mr. Walter Tapper said: "Great architecture possesses all the human virtues, dignity, modesty, restraint . . . the public must have these virtues if they are to be expressed in architecture. Take that of dignity. He would be a bold man to maintain that this today was a common virtue, and to my mind it is the main reason why so much architecture lacks that quality."

One wonders if Mr. Tapper had been touring America. Architectural merit in individual buildings is increasing at such a rate that one can almost see the improvement from day to day; it is no slow and gradual development now, but rather a sudden flowering into architectural bloom, a sort of Burbanking process of forced growth; prepared for, indeed, by intensive study and experiment, much as Luther Burbank produced his new varieties of plants. But how many streets in American communities present an architectural ensemble which has these qualities —dignity, modesty, restraint?

It is quite possible that, if all the streets of a community did qualify to this standard, our modern life would be singularly out of keeping with its environment. It is difficult to breathe on great heights, in rarefied air. Americans are not noted for modesty or restraint, although they can achieve dignity on occasion. If architecture reflects the contemporaneous civilization, then our kaleidoscopic street-fronts are fulfilling their function in registering a record of the Jazz Age. And much of this satisfies the most of us; more than that—the greater the variety, the sharper the contrasts, the more enthusiastic the popular response.

It is a sobering thought. And yet, though it would be stupid not to recognize and admit our shortcomings, it would be just as stupid to become pessimistic and fatalistic about it. There is so much intelligence, so much mental keenness, about the American people, that their standards change—are raised—almost in spite of themselves; and once the public realizes a thing is bad, its vogue vanishes. A public perception of street seemliness can be sensed already, gathering like fog, almost invisible until it thickens, takes shape and fills the air.

Starting with our civic centers, our memorial plazas, our boulevards by river, lake or sea, the lessons of example, of comparison, will sink in to the public consciousness, and a few more generations will not be so apt to echo the complaints of our contemporaneous critics.

* * *

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

A general meeting was held on May 8th in Los Angeles under the auspices of the Southern California Chapter, A. I. A., attended by over two hundred architects. At this meeting a resolution was unanimously passed appointing a committee to arrange organization, policies and methods of a State association of California architects, in cooperation with the existing similar committee in Northern California.

This action definitely assured the formation of a State-wide body, consisting of all architects practicing in California, having as its object the enforcement of the State acts to regulate the practice of architecture, as a measure of public welfare and to raise standards of architectural design and construction.

The Organization Committee consists of William Richards, chairman; Winsor Soule, vice-chairman; Matt Piper, secretary; John S. Seibert, G. Stanley Wilson, A. M. Edelman (secretary of the State Board S. D.), Pierpont Davis (president Southern California Chapter, A. I. A.). Delegates from the Northern California committee were Frederick H. Meyer, William I. Garren, John J. Donovan, Albert J. Evers (secretary State Board) and Harris C. Allen (president Northern California Chapter, A. I. A.). Mr. V. O. Wallingford, architect of Phoenix, Arizona, also attended the committee conference. Details of the organization will be made public at an early date.

* * *

It is the aim of the publisher to show representative types of work done by architects in the West. It is sometimes very difficult to choose editorial material, not because of a lack of subjects, but, on the contrary, because of such a volume of really good material.

In the June issue we will publish over fifty plates of small California homes and the July issue will contain a number of new church buildings.

THE LOS ANGELES CITY HALL

[Continued from page 14]

unique. The walls of the rotunda and its surrounding passages, like those of the vestibule, are of French limestone, known as Laboux-a-Grains, a material which is quarried under water. There are ten monolithic marble columns of various kinds in the rotunda, so placed as to give color and richness. The four on the west side are of Curly Green, Tinos, Purple Levanto and Red Levanto, respectively; those on the north side of French Graiotte and Verde Campan Melange; the pair on the east Red Corial Clair and Verde Campan Melange; the two on the south Rouge Acajou and Rouge de Rance. These wine-colored columns support marble arches, cornices and the pierced and carved marble balustrades at the second-floor level.

The barrel vaults, domed ceiling, and pendentives are faced with acoustic tile of a tan color, with patterns of faience tile worked in

Bronze Seal, Floor of Rotunda.
City Hall, Los Angeles, California

and arranged in a highly decorative manner, with figures symbolizing the various attributes of the municipal government. There are eight such subjects represented by human figures grouped around a central point—these figures signifying Art, Science, Government, Protection, Trust, Education, Health, and Law. The three lunettes, formed by barrel vaults piercing the dome, are representative of Justice, Government, and the city's patron saint, Our Lady Queen of the Angels.

Adjacent to the rotunda is located the elevator lobby, where access may be had to the two banks of four elevators each, which handle the main vertical traffic in the building. The bronze elevator doors of ornate design are framed with Red Verona marble trim. Marble pilasters of French Pink and walls of Saint Genevieve Rose, extending to the spring line of the arched ceiling, form the wall surfaces of this lobby. The decorative ceiling is lined off in geometrical panels of gold and blue. The principal feature of this ceiling is a central panel whose subject of mythological figures is emblematical of the indomitable courage, perseverance and progressive spirit of the people of Los Angeles. Other panels with symbolic subjects contained thereon are representative of Motion Pictures, Industry, Commerce, Agriculture, and Art. All of these subjects are rendered in gold and outlined in green on a rusty-brown background.

Extending to the north and south on the long axis of the building, from the rotunda to the open stair lobbies at the extreme ends, is the principal corridor or hallway. Architecturally treated with marble paneled walls and an ornamental ceiling, this hallway is featured in a simple and restrained manner. The Saint Genevieve marbles forming the walls are in panels, framed with heavily veined French Napoleon. These panels are divided by pilasters of Botticino marble. The ceiling of these corridors is an unbroken barrel vault, ribbed with flat projections at the pilasters. The ceiling is 24 feet to the extreme height or crown of the vault. The separating ribs are richly decorated with alternating designs.

Both the north and south entrance lobbies are identical in architectural treatment, but differ in the manner in which the ceilings are decorated. Pink Kasota stone forms the balustrade of the staircase and also the mouldings at the elevation of the first floor. The walls are covered with French and Bond Pink Tennessee marble, with Botticino marble piers and pilasters. Panels of decorative faience tile form the wall features in the several sections. Entrance to these lobbies is obtained from outside terraces, through bronze sliding doors and secondary swinging doors. The south lobby ceiling is treated with a deep blue and is ornamented with bands and medallions in brilliant colors, which have been heightened by the liberal use of gold. The ceiling of the north lobby is similarly treated, except that mulberry tones form the background for the decorations, instead of the blue used in south lobby.

The Mayor's suite is situated in the southeast portion of the first floor. Because of its favorable exposure to the sun, and the additional advantage of facing the park at the south, its environment is cheerful, restful and quiet. This suite is entered from the east lobby, through a corridor. The first room of importance is the outer lobby. Lofty, with a magnificently decorated barrel vaulted ceiling, and floored with a checkered pattern of marble, this room is in keeping with the group of rooms of which it is a part.

The featured room of the Mayor's suite is the large reception or waiting hall, the length of which is 42 feet, the width 22 feet and the height 20 feet 6 inches. The appearance of this hall is enhanced by a panel 9 feet high forming a wainscoting around the entire room. The architectur-

ally treated fireplace and mantel on the south and the ornate portal on an opposite point furnish added interest in the room. The floor is of teak, which is laid in random fashion, with walnut dowels employed as the means of securing the teak to its base. The ceiling is entirely of redwood, with massive girders and crossbeams. The painted decorations of the ceiling consist of various coats of arms and emblems placed at intervals, and borders and other compositions of color harmony.

By referring to the plan it will be seen that the elevators are all in one group; four of them extend from the basement to the twentieth floor, and from that point one of the elevators is employed to transfer passengers to the top floor.

The entire building will be usable. The part referred to as the tower is 110 feet square, and every part has been appropriated to some civic use.

In planning the building great care has been taken in establishing the offices used by large numbers of people on the main floor, such as City Council Chamber, Board of Public Works, City Assessor, Tax Collector, suites for the Mayor and for the City Council—all are within walking distance of the main entrance.

There are two rooms, one to the south and one to the north of the central rotunda, to be used by the City Council and by the Board of Public Works. These rooms have been treated in an architectural way; the walls of oak, the ceilings beamed with oak, and the floors of teak.

The actual floor area of the building is 856,000 square feet, nearly 20 acres; of this amount 500,000 square feet are available for departmental use, 137,500 square feet in garage; balance in corridors, lobbies, shops, service and toilet rooms.

The volume of building is about 12,000,000 cubic feet; dead weight, 95,000 tons.

There are 29 levels accessible to public and above them 3 levels for machinery, tanks and chimes.

The tower is designed as a separate structure consisting of fan-braced bents at right angles, supported on a single reinforced concrete footing 115 feet square and 6½ feet thick, resting on stiff blue clay. At every story from the tenth to the twenty-fifth the outer walls have an elastic joint to avoid transmitting of loads to filler walls and to allow for sway and for expansion caused by temperature changes.

Due to differences in elevation of the site it was possible to provide entrances at 3 different levels. From the lowest level short ramps lead up and down to the garage, which has space on two floors for over 500 cars.

Four spacious light courts insure ample daylight to all rooms facing them.

ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE TO BEGIN SEPTEMBER 1ST

Washington, May 3.—September 1st has been fixed as the date on which the architectural competition for the Columbus Memorial Lighthouse, to be erected in the Dominican Republic through the cooperation of the Governments and peoples of all the nations of the world, will begin, according to an announcement made today by the Permanent Committee of the Governing Board of the Pan American Union entrusted with this matter.

The architectural competition for the lighthouse will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1, 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive $2,000 and these winners will then recompete for the final award. There will also be ten honorable mentions of $500 each.

In the second competition $10,000 will be paid to the author whose design is placed first, who will be declared the Architect of the Lighthouse; $7,500 to the author of the design placed second; $5,000 to the design placed third; $2,500 to the design placed fourth, and $1,000 to each of the other six competitors.

In announcing the dates of the first competition, the chairman of the Permanent Committee of the Governing Board of the Pan American Union, Hon. Orestes Ferrara, Ambassador of Cuba at Washington and representative of Cuba on the Governing Board, said:

"The Permanent Committee has fixed these dates for the first stage of the competition in order that architects throughout the world may have ample opportunity to inform themselves of the conditions governing the competition, to prepare their drawings, and to have them in Madrid in time for the first award. As the Memorial to the Discoverer will be erected through the cooperation of the Governments and peoples of all the nations of the world, the Permanent Committee is most anxious that architects of all countries participate in the competition. It is for this reason that the opening date of the competition has been set for September 1st. New applications to compete are constantly being received, and as other architects may wish to enter, it is desired to give them ample opportunity to file their applications before the competition is inaugurated.

"The Committee of the Governing Board of the Pan American Union now has in preparation a report containing complete details of the conditions that will govern the competition. The report will be issued in Spanish, French and English. In order that the competing architects may have this book at approximately the same time, no distribution of the book will be made until just before the competition is scheduled to begin on September 1st. It is also proposed that the books intended for those competitors residing in more distant countries shall be mailed sometime prior to those intended for competitors nearer Washington. Given the world-wide nature of the competition, it is the desire of the Permanent Committee to establish conditions that will insure equal opportunity to every architect, irrespective of where he may reside."

It has also been decided by the Permanent Committee that the Memorial will include, besides the lighthouse feature, a memorial chapel and a museum. It is believed that it will be possible to secure for such a museum a large number of objects including manuscripts connected with the great navigator's life and voyages.

ABOVE, LEFT TO RIGHT—THE CONSULAR BUILDING, THE EXHIBITION BUILDING AND THE CINEMA BUILDING, SEVILLE, SPAIN

BELOW—THE PERMANENT CONSULAR BUILDING, SEVILLE, SPAIN

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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W. C. HAYS, one year

NEXT MEETING

The next meeting of the Northern California Chapter, the American Institute of Architects, will be held on May 29, at 6:30 p. m., at the Mark Hopkins Hotel. Dinner will be served at $1.50 per plate. Details of the program and special activities of the meeting will be announced at a later date.

APRIL, 1928, MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel on Tuesday, April 24, at 6:30 p.m.

The following members were present: Wm. Clement Ambrose, A. Appleton, Geo. A. Applegarth, Harris C. Allen, Wm. K. Bartges, E. G. Bangs, Howard E. Burnett, Will G. Corlett, John J. Donovan, Jas. S. Dean, Ernest Coxhead, A. J. Evers, W. B. Farlow, Wm. I. Garren, W. C. F. Gillam, Wm. C. Hays, Ernest Hildebrand, Ellsworth Johnson, Mark T. Jorgensen, Geo. R. Klinkhardt, J. H. Mitchell, A. McF. McSweeney, Chester H. Miller, F. H. Meyer, E. L. Norberg, Harris Osborn, Warren C. Perry, John Reid, Jr., Wm. O. Raiguel, T. Paterson Ross, Roland I. Stringham, Albert Schroepfer, Clarence R. Ward, Ralph Wyckoff, L. M. Upton, W. R. Yelland.

Guests present were: Dr. Ali-Kuli Khan, Prof. Harry W. Shepherd, Henry C. Collins, Geo. E. Ralph, Chas. L. Bowman, Austin Sperry, T. E. Johnston, C. F. B. Roeth, G. D. Merner, L. Zellensky, Mr. Heidt, John Beuttler.

MINUTES

The minutes of the previous meeting were approved as published.

GENERAL BUSINESS

The Secretary announced new members as follows: Institute members, Roland I. Stringham and Eldridge T. Spencer; Associate, Mark T. Jorgensen. Also, that Mr. Smith O'Brien's resignation had been accepted, with regret.

SPECIAL COMMITTEES

Mr. Norberg reported for the Committee on Drafting Room and Office Standards. It was moved and carried that the symbol sheets be presented by our delegates at the Sixty-first Convention, for adoption.

The Secretary reported that the Committee on State Association of California Architects is hoping for cooperation from the Southern California Chapter and will not proceed further until this is arranged.

PROGRAM

Mr. Austin Sperry was a most welcome guest and sang for us as only he can sing.

Dr. Ali-Kuli Khan, formerly chief diplomatic representative of Persia to the United States, member of Persian Peace Delegation to Paris, minister plenipotentiary to Poland, emissary to Constantinople, commissioner-general for Persia at the P.P.I.E., and a distinguished authority on Asiatic art, spoke most interestingly of the responsibility of architects and on the fine arts of Persia, sketching its characteristics and origins. The Chapter is indebted to him for a most scholarly and inspiring message.

The Chapter was then surprised by a radio concert through the courtesy of Mr. Don Lee over KFRC.

The histrionic talent of the Chapter was displayed in a short but effective pantomime entitled "Companionate Marriage" or "It's a Strong Jane That Has No Yearning." Mr. Allen acted as announcer; W. C. Perry, the Villain, D. Signer; Mark Jorgensen, the Heroine, Annie Job; Clarence Ward, the Father, Owner O. Job; W. B. Farlow, B. J. Talker; Mr. Beuttler, Archie Tect; Harris Osborn, the Policeman.

There was an exhibit of Persian art by Dr. Ali-Kuli Khan; also an interesting exhibit of small models of homes and buildings by Miss J. C. Mesick.

After several more songs by Austin Sperry, the Spring Jinks adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary.*

* * *

The following letter has been received by Mr. Albert J. Evers, Secretary of the Northern California Chapter, American Institute of Architects:

"Will you be good enough to call to the attention of your members the fact that the Architectural League of New York extends a cordial invitation to such members of the Northern California Chapter who may desire to become nonresident members? A number of architects from all over the country have occasion to visit New York. The Architectural League now has its own home and it offers to its members, resident or nonresident, bedrooms, a very good restaurant and a complete clubhouse situated in the architectural district of New York.

"Initiation fee for nonresidents is only $10, and their annual dues are but $15.

"Anyone desiring to join will please communicate with the Membership Committee, Architectural League, 115 East Fortieth street, New York City."

* * *

The following architects have been granted certificates to practice architecture in the State of California by the California State Board of Architecture: Reddick H. Bickel, Clift Hotel, San Francisco, Calif.; Richard A. McLaughlin, 618 Twentieth avenue, San Francisco, Calif.; Benjamin Schreyer, 1211 Russ Building, San Francisco, Calif.; James Glenn Day, 1839 Catalina avenue, Berkeley, Calif.; Arthur D. Janssen, 8152 Fairfax avenue, Oakland, Calif.

INSTITUTE AND CLUB MEETINGS

SAN FRANCISCO ARCHITECTURAL CLUB

The San Francisco Architectural Club held its regular monthly business meeting May 2d, at which time several committee heads reported upon their respective departments. The Secretary's report showed a promising financial condition for the Club and an increased bank balance, owing to the fact that all members whose dues were in arrears have recently paid them up. The Secretary's report also showed the recent addition of six new members. Renewed activity in the Atelier and Order Class was reported by the heads of these groups. Bertel Lund of the Atelier has been awarded a class "A" rating by the Beaux Arts Institute of Design, an honor he well merits by the originality of his work and his faithfulness to it.

Following the business meeting, Ira Springer initiated four new members. This event was one of much informal merriment since the four entrants appeared in smocks showing visible signs of strenuous wear and tear. The garb was permitted because it appears that no one of the four novice members possessed the usual formal dress outfits, common to such solemn occasions. Ed Demartini was in charge of the luncheon and refreshments and these were served after the initiation ceremonies.

May 6th the members of the Club, their wives, families and friends journeyed to Saratoga Park for the annual spring picnic. In all the crowd numbered about 200. The Dickey Master Tile Company had previously presented the Club with a beautiful cup to be awarded to the winning side in the Architects vs. Engineers baseball game. A team composed of the Atelier members and the Architectural Detail Class defeated the Engineers with a score of 9 to 0, and thereby achieved the cup. Besides the ball game there were several other contests, consisting of a Kiddies' Treasure Hunt, tug of war and ladies' race. Harry Langley captured the gate prize and was awarded with one large and woolly dog.

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SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Two features of exceptional instructive value marked the April meeting of the Southern California Chapter, A. I. A. Illustrating the laws and forces of static and vibration that are utilized by sleight-of-hand and card-trick artists, F. B. Nightingale, an engineer, entertained the Chapter members with some remarkable demonstrations of this art so mystifying and illusive of understanding to the average layman and theater audience. Captain Dudley S. Corlett, an English officer of wide travel, presented a discussion on Mayan architecture, which he illustrated with lantern slides. Captain Corlett traced the history of the Mayan principles and noted a certain similarity to the Egyptian pyramids from the point of structural excellence. The manner in which Mayan design differs from Toltec and Aztec was also well brought out, while the monoliths and skill in carving of the Mayans were subjects treated at some length by the speaker.

Sumner Spaulding, who heads a committee to stimulate interest in the starting of period rooms in the Museum of History, Science and Art, reported on the progress being made toward this end. Stiles O. Clements, who functioned as the host of this occasion, was unanimously commended for its success and interest.

THE LOS ANGELES ARCHITECTURAL CLUB

New headquarters of the Los Angeles Architectural Club have been established at 510 Architects' Building. This office, with Miss Virginia Smith in charge as executive secretary, is wholly designed to be of service to members. An Employment Bureau for draftsmen and a Small-House Plan Service have been started. By carrying on a publicity campaign it is hoped that the public can be made to appreciate the need of employing architects on small homes.

The April meeting of the Club was held on the 17th at the California Art Club, Olive and Hill. The Architectural Club was welcomed by E. Roscoe Schrader, president of the Art Club, who explained the aims of his organization. Bruce Findlay, assistant superintendent of Los Angeles City Schools, was the speaker of the evening. He discussed his recent trip to historical places in Washington, D. C., and Boston, and stressed the modern school's purpose of building better American citizens. A most interesting talk on historical buildings in the West Indies was given by J. Earle Johnson, who spent six years there in the work and study of architecture.

Future meetings promise to be greatly entertaining. For May, Clark W. Baker, Sr., of San Francisco has been engaged to speak on "Illumination in Relation to Architecture." He will use his own apparatus for his demonstrations. And for June, Mr. Johnson will speak in more detail on architecture in the West Indies, discussing the beautiful interiors of the ancient cathedrals there.

The traveling exhibition of student drawings, sponsored by the Beaux Arts Institute of Design and displayed at the Architects' Building, was keenly appreciated by the architects and general public who saw them. These, winning designs representing five universities, were the best architectural work in the United States.

The exhibit room of the Architects' Building has been chosen as the best location for the displayal of the House Beautiful Small House Competition Designs, for three weeks during June and July. Eleven California architects will be represented in this exhibit of fifty designs.

* * *

WASHINGTON STATE CHAPTER

Meeting April 6th in its regular monthly session, the Washington State Chapter of the A. I. A. devoted the business session of the occasion to several committee reports. The chairman of the Committee of Civic Design reported that this body had completed working drawings for a water tower to be erected in Woodland Park, Seattle, and had turned the drawings over to the city engineer, who had expressed himself as well pleased with the work. President Ford recommended that the Civic Design Committee be empowered to determine charges for this service, in which the city had sought the cooperation and services of the Chapter committee.

Harland Thomas, head of the Educational Committee, reported that the Department of Architecture, University of Washington, will be represented at the coming summer session of the Fontainebleau School of Fine Arts, France, by four members of the junior class and three of the senior class. Three of the junior class students were recently awarded faculty scholarships for proficiency in design. Mr. Thomas, also speaking for the City Planning Committee,

asked for and received authority to enlarge this committee. The competition for the Chapter medal, likewise in the hands of the Educational Committee, has been set for the fall months. A water gate for the city of Seattle has been tentatively decided upon as the subject.

A joint meeting of the Chapter and the Associated General Contractors was announced for the evening of April 19th.

Following the business session, the gathering was addressed by W. C. Stimson, who presented an illustrated lecture on "The Ruins of Angkor."

On March 28th the Washington Chapter suffered the loss of one of its pioneer, best-beloved and most active members, George Willis Lawton, who was a member of the Chapter for some 30 years, having joined it in February, 1898. Mr. Lawton, a native of Wisconsin, took up his residence in Seattle in 1889 and worked as a draftsman until 1898, when the firm of Saunders and Lawton was formed. In 1915 this partnership was dissolved and that of Lawton and Moldenhour was formed, Mr. Lawton being senior partner until the time of his death. During his long and active career he was the architect on many of the noted and older buildings in and around Seattle, and in his passing the Chapter and the community must feel a sincere sense of loss.

* * *

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

At a luncheon meeting held May 7th the Alameda County Society of Architects was addressed by A. S. Holmes, city building inspector of Oakland. Holmes spoke on "The Relation of the Architect to the Building Inspector."

The Oakland Chamber of Commerce plans to regularly devote a part of its official publication, "The Outlook," to the showing of attractively designed residences and small homes. Material for this department in the form of photographs and sketches will be supplied by the architects of Oakland.

The regular monthly business meeting of the Oakland society will be held on the evening of May 21st, and will be the final one of the spring season. Fall activities will be taken up sometime in August.

* * *

OREGON STATE CHAPTER, A. I. A.

The April meeting of the Oregon State Chapter, A. I. A., was held April 17th, at which time three delegates, Joseph Jacobberger, Ellis F. Lawrence and W. R. B. Wilcox, were elected to the Sixty-first Annual Convention at St. Louis. Mr. Wilcox shortly withdrew and at this writing no one had been named in his stead.

President Jamieson Parker gave his report of an interview with the State Board of Control at Salem, regarding the future development of the State Capitol group. As has been previously stated, the State authorities contemplated the erection of a 12-story office building on the Capitol grounds. This plan, in the opinion of the Chapter members, would destroy the unity of the existing structures and stand as a hindrance to achieving harmony and a logical mass design in the future developments of the Capitol center. The Chapter accordingly made formal and written protest against the proposed program.

The press supported the Chapter stand and the Governor of Oregon finally invited a committee from the Chapter to meet with the Board of Control and talk the issue over. A committee of three was appointed for this purpose and, headed by President Parker, conferred with the State Board. The outcome of the meeting was highly successful, for the Governor assured the Chapter committee that he would appoint a committee, including three architects, to study the architectural problems of the Capitol grounds and their future development.

At a late March meeting the Chapter went on record as approving the idea of a civic center for Portland as suggested by the City Planning Commission. However, the grouping of the buildings is not in line with good architectural principles and the Chapter is therefore making sketches showing a better grouping. These sketches will shortly be ready for publication and it is hoped through this means to win public approval and support of the Chapter's plan.

The Chapter is also making sketches for an "apprentice-built house," sponsored by the Oregon Building Congress.

* * *

ARCHITECTS' LEAGUE OF HOLLYWOOD

April was an exceptionally busy month for the Architects' League of Hollywood with four interesting meetings.

April 4th was a business meeting. Report of chairman of Exhibition Committee enthusiastically received, showing a profit for the League. Secretary instructed to write all American Institute of Architects Chapters and prominent architectural magazines for their assistance in broadcasting an appeal for additional information for the Questionnaire.

April 11th. Alfred Weidler, famous maker of architectural models, gave an extremely interesting illustrated lecture on model making, describing the methods of construction of all kinds of models.

April 18th. Golf tournament at the Hollywood Country Club, following the regular weekly luncheon.

April 25th. A talk on Indian Art and Culture by "Little Bison," a full-blooded Navajo Indian, and collector and exhibitor of Navajo relics and rugs. He spoke also of the trials and tribulations of the Indians on reservations today, complaining bitterly of the treatment by the Indian Bureau.

May 2d. Monthly business meeting. Report by the Secretary on the results to date of the questionnaire as sent out in the "Architects' Cost and Profit." Five new nonresident members selected.

May 9th. A fine technical talk by Frank R. Wicks, mining engineer of the Pacific Coast Talc Co., on "Talc in Concrete," followed by microscopic examinations and tests. Also a short talk by Mr. Stratford, secretary of the "Better Construction Bureau." He mentioned the growing distrust and lack of confidence on the part of the investing public.

* * *

COMMUNICATION FROM CLUB BEAUX ARTS

The untimely death of Charles Peter Weeks is a loss not only to the profession of architects in San Francisco but to many of the painters and sculptors of the Bay region. Mr. Weeks was an architect who had an active interest in the use of decorative painting and sculpture.

The call for bids on the decoration of the State Library recently issued from the State Architect's office was intended by Mr. Weeks as an opportunity to all decorative painters in California. His plans and projects for the near future included further work of this nature. His efforts through the Commonwealth Club to organize an Art Commission for California was one of notable interest to all California artists.

The Club Beaux Arts as a group, both management and artist members, wishes to make this acknowledgment of the work done by Charles Peter Weeks in and for the art community of the Bay region.

* * *

OUR MISTAKE—WE'RE SORRY

In the April issue of the PACIFIC COAST ARCHITECT we published several views of the new Hollywood Playhouse and by mistake credited the design of this delightful building to Architects Morgan, Walls and Clements. We hasten to inform our readers of this error. The firm of Gogerty and Weyl were the architects and the interior decorating was done by Mr. Steffan Horbaczek. We hope to have the pleasure of showing more work by the members of this firm.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR ⟦ SERIAL ISSUE OF THE INSPECTOR ⟧ NUMBER FIVE

State Development Association Begins Building Code Work

⟦ BY MARK C. COHN ⟧

Expert Consultant on Housing and Building Regulations

(This is the thirty-fifth of a series of articles on building codes)

TO COORDINATE EFFORT and evolve a new building code suitable for California cities is the purpose of a movement sponsored by the California Development Association, according to announcement of that organization sent to public officials in California municipalities.

An executive committee of technicians to undertake immediate supervision of the work has been appointed by the California Development Association as a result of recommendations made by professional groups. The committee members are: F. J. Twaits, engineer of Los Angeles, representing the general contractors of Southern California; Melville Dozier, recommended by the American Society of Civil Engineers, and David J. Witmer, Los Angeles architect, to represent the Southern California Chapter of the American Institute of Architects. The Northern California members of the committee are: John B. Leonard, San Francisco engineer, representing the American Society of Civil Engineers; E. T. Thurston, representing the general contractors, and Frederick H. Meyer, San Francisco architect, representing the Northern Chapter of the American Institute of Architects.

This joint committee of six members is reported to have selected Henry Dewell, an engineer of San Francisco, and Edwin Bergstrom, architect of Los Angeles, to carry on the detail work of reviewing existing building codes and to whip into shape suitable content and form of code for consideration by the committee.

The mechanics of operation, according to one member of the executive committee, will probably be as follows: All persons, organizations and industries interested and concerned in the preparation of the building code will make contact with either or both the engineer and architect in charge of the detail work. These two men will then report recommendations to the executive committee. Each member of the executive committee, in turn, will confer with members of various committees appointed by organizations represented by individual members of the committee. Persons interested in the code also will be afforded opportunity to present arguments, suggestions and recommendations to the executive committee either in writing or orally, and accredited representatives of industries also will be invited actively to cooperate with the executive committee.

When the work is finished it is expected it will be made satisfactory not only to the wishes of technical organizations such as the architects, engineers and builders but to public officials, chambers of commerce, realty boards, banking institutions and manufacturers of various products that enter into building construction.

The Disaster Insurance Committee of the California Development Association is reported to have deemed it necessary that the writing of an adequate building code suitable to conditions in cities of California be taken up at once and finished with such reasonable dispatch as is commensurate with the importance and magnitude of the work.

Announcement of the beginning of the writing of a standard building code designed to apply uniformly in all cities of California was made in a letter sent to municipal officials over the signature of Arthur S. Bent and Frederick J. Koster, chairman and vice-chairman, respectively, of the Disaster Insurance Committee of the Association. This announcement is of vital importance to builders, architects, construction engineers and the vast army engaged in the business of building and otherwise concerned with the allied building industry. The building industry in its broadest aspects takes place second to no other industrial activity on the Pacific Coast. Messrs. Bent and Koster need no introduction to the building fraternity or to business and financial circles of California. Mr. Koster is a former president of the San Francisco Chamber of Commerce, and Mr. Bent served in the same capacity in the Los Angeles Chamber of Commerce.

The much desired and hoped for coordination of building regulation now has the promise of taking tangible form with the auspicious leadership and support of the State Chamber of Commerce. Public officials, it is expected, will lend all possible cooperation to the task assumed by the California Development Association, confident the net results would serve the public weal. Municipal officials have been requested to use recommendations later to appear in report form of the California Development Association as a basis for all new building code work and in effect California cities have been requested to postpone the adoption of proposed building codes until the California Development Association shall have finished its building code effort.

Charles S. Knight, secretary of the California Standard Building Code Committee, writing to THE INSPECTOR, says:

"Attached is a copy of letter that is being sent to city officials, including mayors, city managers, city councils, city attorneys, fire chiefs and building inspectors in the leading municipalities of California in reference to the work of the California Development Association on the Uniform Building Code.

"Realizing the need for a set of building standards in code

THE INSPECTOR

form suitable for the regulation of modern building operations in cities of California, and adaptable to varied existing conditions in the numerous communities, the California Development Association, under auspices of its Disaster Insurance Committee, is now drafting a building ordinance which is to be presented gratis to all towns in the State.

"This work is being done by committees appointed by Northern and Southern California chapters of the American Institute of Architects, Northern and Southern California sections of the American Society of Civil Engineers and the General Contractors' Associations in San Francisco and Los Angeles. The Pacific Coast Building Officials' Conference has been invited to participate.

"Realty boards, banking institutions, mortgage associations, building owners' organizations, fire and earthquake underwriters and similar responsible business, civic and technical organizations are actively participating in the writing of the new building code in order that its regulatory requirements may readily apply uniformly to the needs of varied building operations in the cities of the State, and further with the view to safeguard construction against disaster.

"This is the first occasion in which the cooperation by active participation of these technical organizations of recognized national standing represented on this committee has been secured in behalf of the preparation of a standard building code which will insure the sound development of our State and command public confidence in the construction of our buildings.

"This work will be of immense value in the problem of disaster insurance we are now facing, and which will become much more acute in the immediate future. At this time it is desired to inform you of the work undertaken by the California Development Association and to invite your cooperation to the end of best serving the public, and, more important, better to safeguard life and property.

"The California Development Association believes that you will be best serving the interests of your community and the State by making the recommendations of these committees the basis of your local building ordinances."

* * *

L. A. MAY EMBARK IN HOUSING PROJECTS

The Municipal Housing Commission of Los Angeles may lawfully issue bonds against property it acquires, owns and rents to improve public health and to provide homes and housing accommodations for persons who would otherwise live in congested districts and perhaps in insanitary quarters, according to an opinion by the appellate court.

This decision was rendered in a test case involving the legality of bonds totaling $1,000,000, authorized in 1925. The city treasurer refused to sign the bonds and the city clerk declined to affix the city seal to them. It was contended that owning and managing housing properties is not properly a municipal affair.

The objections were overruled by the court, which upheld the constitutionality of the Municipal Housing Commission and the validity of the bonds. The court is reported to have held, among other things, that city ownership and operation of houses lies within the municipal police powers and that the electorate approved the bonds because it validated the city charter in which they were provided.

* * *

S. H. Hart, formerly assistant city engineer in Sacramento, has been appointed to fill the position of city engineer to succeed Allen J. Wagner, who resigned that post.

EARTHQUAKE INSURANCE REDUCED

Earthquake insurance rates on wooden buildings ornamented or faced with masonry veneer have been materially reduced by action of the Board of Fire Underwriters' Rating Bureau of the Pacific, according to an announcement by the Clay Products Institute in a letter to architects and builders over the signatures of the California Pottery Company, N. Clark & Sons, W. S. Dickey Clay Manufacturing Company, Gladding, McBean & Co., Los Angeles Brick Company and Pacific Clay Products.

The letter says in part: "This action on the part of the Board of Fire Underwriters followed careful consideration of facts and petition submitted by the Clay Products Institute. This organization has closely cooperated with the Underwriters with the object in view of bringing within reach of property owners the advantages to be obtained with brick or tile veneer facing. The revised ruling on insurance rates thus obtained makes it economically possible for the owner to face his building with masonry veneer with its recognized durability and fire safeness and the esthetic qualities inherent in this type of construction. Masonry veneer also tends to lower fire insurance rates—a fact undoubtedly recognized by the Underwriters when the new ruling was made."

The effect of the reduced earthquake insurance is illustrated in the announcement as follows:

"Earthquake Insurance Rates that Apply to Wooden Frame Buildings Faced with Masonry Veneer, when such Veneer Is Excluded from Coverage.

"Table for class I shows a few comparative examples between the new and old rates. In this case the old rate was $3.50 per hundred while the new rate is 25 cents on the hundred dollars of insurance. In the second table for class III the new rate is 80 cents on the hundred dollars of insurance against the old rate of $3.50 per hundred.

CLASS I

Class I—Dwellings, apartments and flats not exceeding 3 stories in height and designed for not more than 4 such occupancies; and barns and garages used in connection therewith.

Cost of Building or Amount of Insurance	Old Rate per Year	New Rate per Year	Reduction or Saving Every Year
$10,000.00	$ 350.00	$25.00	$325.00
20,000.00	700.00	50.00	650.00
30,000.00	1050.00	75.00	975.00

CLASS III

Class III—Frame buildings with ground-floor area of not more than 4000 square feet and designed for various occupancies other than those enumerated in class I (above) and of not more than 3 stories.

Cost of Building or Amount of Insurance	Old Rate per Year	New Rate per Year	Reduction or Saving Every Year
$20,000.00	$ 700.00	$160.00	$ 540.00
30,000.00	1050.00	240.00	810.00
40,000.00	1400.00	320.00	1080.00

"The foregoing rates apply in cities in 31 counties in California and all of the State of Montana, including the cities of Los Angeles, San Francisco, Oakland, Santa Barbara and San Diego.

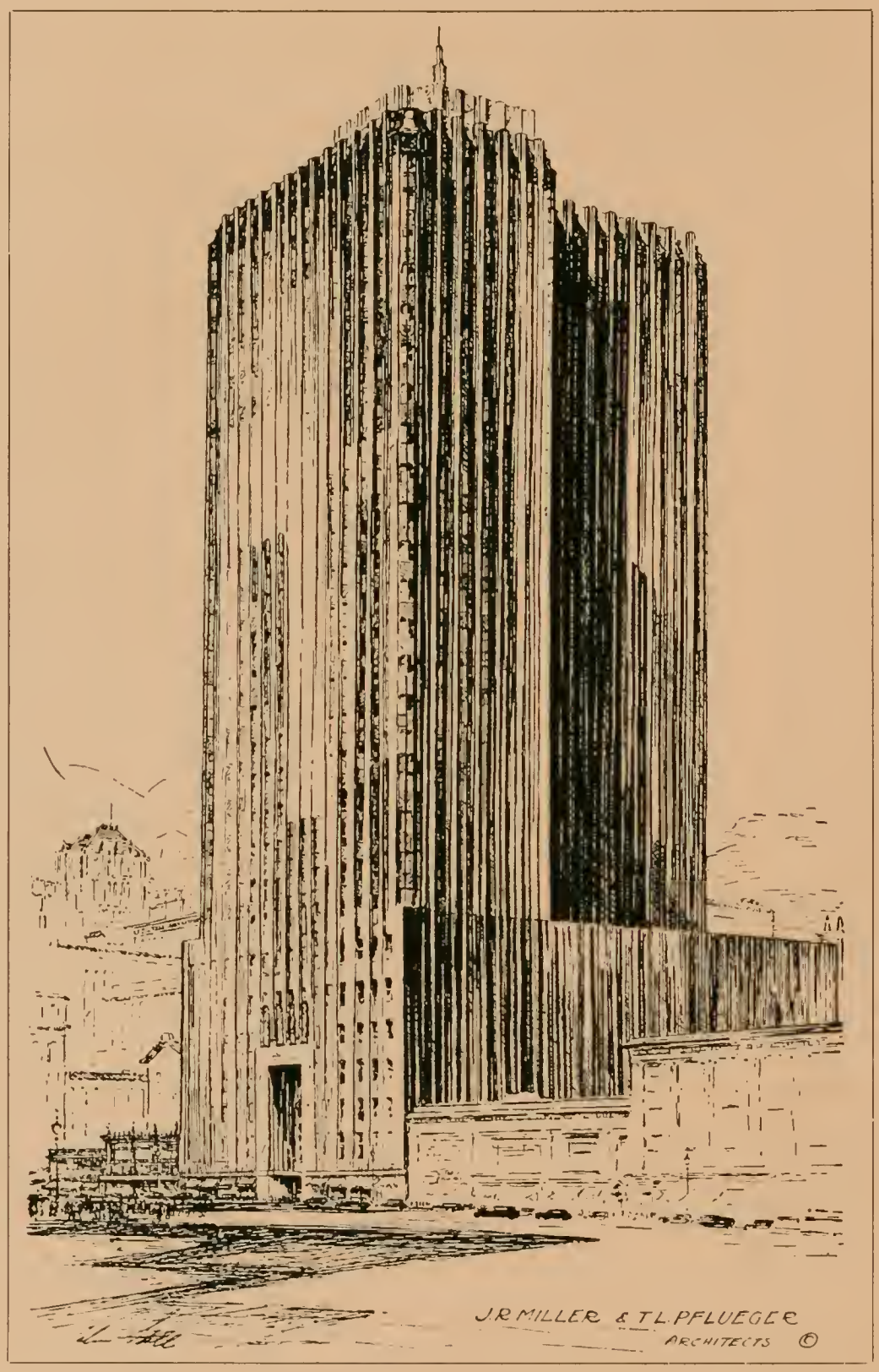
"In other California counties the rates vary slightly. On the whole, the comparative reduction or saving is relatively the same.

"Earthquake insurance is written for one year and carries a 10 per cent deductible clause. Insurance policies written under the revised ruling of the Underwriters are exclusive of coverage for earthquake damage to veneer facing."

* * *

SAN DIEGO ROOFING CODE READY

San Diego would have one of the most comprehensive codes regulating roof coverings of all types and providing for the licensing and bonding of roofing contractors under requirements set out in a new ordinance proposed for adoption by Oscar G. Knecht, chief building inspector. It is expected the ordinance will receive favorable action.



FOUR FIFTY SUTTER STREET will be the last word in a building exclusively for physicians and dentists. ∾ Of the new school of architecture, it will be up-to-the-minute in equipment and finish. ∾ Dr. F. E. Morgan and Associates, Owners; Miller & Pflueger, Architects; Lindgren & Swinerton, Inc., Builders. ∾ Painting, lacquering and decorating by A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco.

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BUILDINGS FOR IBERIAN-AMERICAN EXPOSITION

THE BUILDINGS of the United States of America for the Iberian-American Exposition at Seville, Spain, are three in number and are now under construction in beautiful surroundings, the land assigned being close to the intersection of the Avenida Maria Luisa with the Paseo de la Orilla del Rio.

The principal building, a permanent structure, destined later to become the Consulate of the United States, is hexagonal in form, two of its facades being parallel to the above-named parkways. It is two stories high, constructed of brick covered with stucco, has tile roofs and a central patio with covered porticos opening upon it. The style of architecture employed is Spanish Colonial, and in the interior all the most modern American conveniences will be installed, including steam heat, bath fixtures following the latest practice in the United States, an electric refrigerator and washing machine, and many other devices which lighten the work of the household.

During the Exposition this building will house the exhibits of the National Museum of Fine Arts and the Smithsonian Institution. At the close of the Fair it is adapted to become the business office of the United States Consul. A suite of rooms will be set aside for the Consul's use. There will be an apartment for the Vice-Consul, and a large room on the second floor will house a library for the use of American students who are sojourning or studying in Seville.

One of the temporary buildings will contain the exhibits of the various Government departments which are taking part in the Exposition, and the other is designed to be used for a motion-picture theater, so that all the activities of the United States Government may be graphically shown upon the screen.

These two buildings are constructed with wood framing covered with staff (stucco) and harmonize in a general way with the main building. The grouping of the buildings is about a forecourt with a formal garden fronting the Avenida Maria Luisa.

The cost of the buildings is estimated at about $250,000, and it is planned that they shall be finished about October 1, 1928.

To choose someone to design the buildings, five architects who had worked in the Spanish-American style were invited to send to Washington photographs of some of their finished work, which were judged by the Commissioner-General with the advice of the National Commission of Fine Arts. From among the five, Mr. William Templeton Johnson of San Diego, California, was chosen as architect. Mr. Johnson has traveled widely in Spain and spent some time in Seville last spring in the study of local building conditions. He is at present in Seville inspecting the work of construction.

The Commissioner-General is Hon. Thomas E. Campbell, former Governor of Arizona. The other members of the commission are Mr. George T. Cameron, San Francisco, California; Miss Helen Varick Boswell, New York, New York; Judge Roderick N. Matson, Cheyenne, Wyoming; Mrs. Helen Hall Upham, Chicago, Illinois, and Miss Agnes Repplier, Philadelphia, Pennsylvania.

* * *

The Supervising Architect, Treasury Department, Washington, D. C., is preparing plans for several new buildings to be erected at the Letterman General Hospital, Presidio, San Francisco. These additions include a two-story reinforced concrete ward hospital to cost $50,000, a one-story frame and stucco chapel to cost $40,000 and a two-story addition to the nurses' home to cost $70,000.

* * *

The College of Architecture of the University of Michigan announces classes in architectural design and outdoor drawing and painting for the summer session, June 25 to August 17, 1928.

Announcing

¶ The establishment of our main offices in the Sharon Building, 55 New Montgomery Street, San Francisco. Telephone Garfield 4980. Branch offices are maintained at 1528 Market St., Oakland, and 1584 West Washington Street, Los Angeles.

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Note this beautiful effect. Athey Shades are also ideal for skylights and may be instantly adjusted to shade any part of the skylight. No sagging or unsightly mechanical devices.

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IN THE PROFESSION

Architect Lewis P. Hobart, Crocker Building, San Francisco, is completing plans for a 23-story class A steel frame and reinforced concrete hotel and church building to be erected on the northwest corner of McAllister and Leavenworth streets, San Francisco. Mr. T. Rosenberg, Crocker Building, San Francisco, is the engineer and Cahill Bros., 55 New Montgomery street, San Francisco, are the general contractors. The building will cost $2,000,000.

* * *

Architect Edward E. Young, 2002 California street, San Francisco, is preparing plans for a 12-story class A apartment building to be erected on the northeast corner of Pacific avenue and Webster street, San Francisco, by Mr. Jesse D. Hannah, 825 Sansome street, San Francisco.

* * *

Architect Everett Phipps Babcock, 855 Rosalind road, Pasadena, is completing plans for a labor temple to be erected in Pasadena for the Pasadena Board of Labor. The building will be 3 stories and basement of brick construction and will cost $125,000.

* * *

Architect Clay N. Burrell, American Bank Building, Oakland, is preparing plans for a 3-story and basement frame and stucco apartment building to be erected in Berkeley by Mr. L. N. Cornell, 2629 Dwight way, Berkeley. The building will cost $80,000.

* * *

Architects John and Donald P. Parkinson, 420 Title Insurance Building, Los Angeles, are preparing plans for a four-story department store building for Bullocks, Inc. Construction will be of brick with terra-cotta facing. The building will cost $500,000.

* * *

Architect V. W. Voorhees, Lloyd Building, Seattle, Washington, has completed plans for a 5-story and basement reinforced concrete hotel to cost $200,000. The West Coast Construction Company, Lloyd Building, Seattle, will be general contractors.

* * *

Architect Francis D. Rutherford, 205 Mills-Fraser Building, Santa Monica, California, is preparing preliminary plans for a two-story high school building for the Burbank Board of Education. Building will cost $150,000.

* * *

Architect H. A. Minton, Bank of Italy Building, San Francisco, is preparing plans for alterations and additions to the present building occupied by the Bank of Italy in Stockton. The improvements will cost $55,000.

* * *

Architects Arthur Hawes and C. Hugh Kirk, 552 South Western avenue, Los Angeles, have prepared preliminary plans for an 8-story class A apartment building for Mr. John D. Rodgers.

* * *

Architect A. A. Cantin, 544 Market street, San Francisco, is preparing plans for a 2-story frame and stucco residence to be erected in Los Gatos and to cost $30,000.

* * *

Architect William I. Garren, DeYoung Building, San Francisco, is preparing plans for a two-story frame and stucco residence for Mr. J. A. Gittelson.

Architect Gordon B. Kaufmann, Union Bank Building, Los Angeles, has prepared plans and awarded the contract to Dowsett & Ruhl, Russ Building, San Francisco, for a two-story class A reinforced concrete and steel residence to be erected in Hillsborough for Mr. Robert V. Henderson, president of the Pacific Portland Cement Company, 111 Sutter street, San Francisco. It is expected that the building will cost $500,000.

* * *

Architect C. H. Jensen, Santa Fe Building, San Francisco, is preparing plans for a one-story reinforced concrete church building for Mountain View, Santa Clara county. The building will cost $60,000. Mr. Jensen is also preparing plans for a two-story reinforced concrete garage building to be erected in San Jose for Mr. Floyd Hanchett of San Jose. The building will cost $25,000.

* * *

Architects Reed and Corlett, Oakland Bank of Savings Building, Oakland, are preparing plans for a 15-story concrete store and office building to be erected on the southwest corner of Franklin and Fourteenth streets, Oakland, by the Franklin Land Company. The Dinwiddie Construction Company have been selected as general contractors.

* * *

Architects Starks and Flanders, Ochsner Building, Sacramento, have prepared plans for a one-story reinforced concrete and brick theater building to be erected in Placerville. The theater will be leased by Blumenfield Theater Circuit and will cost $75,000.

* * *

Architect L. A. Parker, 804 Architects Building, Los Angeles, is preparing plans for a physiotherapy building to be erected at 2400 South Flower street for the Orthopaedic Hospital. The building will cost $225,000.

* * *

Architects Clarke, Yinger and Clarke, 6362 Hollywood boulevard, Los Angeles, are preparing plans for a five-story class A apartment building to be erected in Los Angeles at a cost of $150,000.

* * *

Architects Lesher and Mahoney, Phoenix, Arizona, are preparing plans for a six-story addition to the department store at First and Washington streets, Phoenix. The addition will cost $300,000.

* * *

Architects Kent and Haas, 525 Market street, San Francisco, are preparing plans for a two-story frame and stucco residence to be erected in Alameda by Mr. Donald Perkins. Building will cost $15,000.

* * *

Architects Wolfe and Higgins, Realty Building, San Jose, have completed plans for a two-story frame and stucco residence to be erected by Mr. A. McWilliams in San Jose, the building to cost $15,000.

* * *

The Government has appropriated $2,100,000 for the erection of 12 fireproof barrack buildings at the Government Soldiers' Home at Sawtelle, California.

* * *

Architect A. H. Knoll, 222 Kearny street, San Francisco, has prepared plans for a two-story frame and stucco residence to be erected in Woodside.

The selection of Raymond Granite for use in the Los Angeles City Hall is but another instance of the notable part which this "Aristocrat of Western Building Stones" is playing in the building program of the West.

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PACIFIC COAST MANUFACTURER DEVELOPS NEW TYPE OF FLOORING

[BY GEORGE H. OYER]

PACIFIC COAST ARCHITECTS are regarding with interest the introduction of two new types of tropical hardwood flooring, produced and sponsored by the Cadwallader-Gibson Co., Inc., of Los Angeles and San Francisco. These new floorings are identified by two descriptive trade names, "Lam-Art," indicating a laminated three-ply flooring, and "Thoro-Seal," a solid plank flooring in which ordinary tendencies to warp, curl or shrink are said to be overcome with a treatment of mineral sealer at the mill.

"Lam-Art" is produced in parquetry blocks, planks of even and random widths. In all these types the laminated construction is the same. Three plies of wood are moulded together with waterproof cement, under intense hydraulic pressure. The grain of each ply runs at right angles, and the fact that each flooring unit has endwood on all four sides is said to prevent splitting or cracking that might ordinarily occur in a laminated product.

In addition to producing a new type flooring, they have also developed a new method of laying floors. The registered name for this new method floor is "Unilastic," indicating a floor bonded together as a single unit, and possessing certain qualities of elasticity. The bonding is accomplished by means of steel lugs, which anchor the planks or blocks on all four sides to the units immediately adjoining them. These lugs, or tongues, are driven into deep grooves in the "Lam-Art" flooring units. No nails are used in the "Unilastic" method of laying, the "Lam-Art" being cemented to an approved fiber board which is embedded in a waterproof mastic applied to the concrete or wooden subfloor. This method is a perfect insulation. Where wooden subfloors are used without the fiber board, the "Lam-Art" is nailed through specially drilled steel lugs.

An important advantage set up for "Lam-Art" flooring is that the laminated method of manufacture makes it possible to produce planks and blocks up to eighteen inches in width, wide enough to preserve all the beauty of the figure and flower, but which will not warp, shrink, curl or otherwise misbehave. In fact, the company has so much confidence in its flooring, when laid under its direction, that it gives the builder a written guarantee that the floor will not warp, shrink or do other things that a mannerly floor should not. The manufacturer believes that with such protection assured, the wide plank or plank flooring so popular now may be safely used in the reproduction of Colonial and early California homes, very much to the architectural improvement of floors.

In addition to "Lam-Art," the Cadwallader-Gibson Co. produces "Thoro-Seal," a solid plank flooring that is not laminated. It is contended that this flooring is preserved from shrinking, warping, curling, etc., by being specially treated on all four sides with a mineral sealer, before it leaves the factory. The manufacturer points out that ordinary hardwood floors are sealed on only one side, the finished wearing surface. The pores on sides and bottom are left open to absorb moisture, invite insects, dry rot and other destroyers, and thus shorten the life of a good floor.

The "Thoro-Seal" process is said to permanently preserve the wood and to protect it from any changes due to atmospheric conditions.

Unusual importance is attached to these two new innovations because of the standing of the Cadwallader-Gibson Co. with the Pacific Coast building trades. Representatives state that the company has moved with its usual caution in presenting these two new types of flooring, and that no public announcement was permitted until both "Lam-Art" and "Thoro-Seal" had been subjected to tests equivalent to years of wear in actual service.

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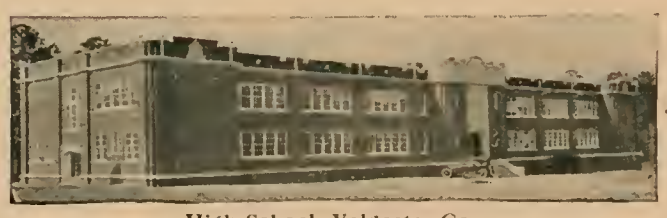
SETTING A STANDARD IN THE SOUTH

High Point High School, High Point, North Carolina
Harry Barton, Architect



High School, Valdosta, Ga.
G. L. Preacher, Architect

Sebring High School and Auditorium, Sebring, Fla.
F. H. Trimble, Architect

Grammar and High School, Lanett, Ga.
Robert & Co., Inc., Architects

Lakewood School, St. Petersburg, Fla.
Frank E. Jonsberg, Architect

La Fayette School, New Orleans, La.
E. A. Christy, Architect

West Central School, St. Petersburg, Fla.
Harry F. Cunningham, Architect

Ventilation Without Draft

Gibson School, Pensacola, Fla.
Arthur D. Willis, Architect

High School, Greenville, S. C.
J. E. Sirrine & Co., Architects

Senior High School for Girls, Atlanta, Ga.
Edwards & Sayward, Architects

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STATISTICS ON THE LOS ANGELES CITY HALL

When the new 32-story Russ Building was completed in San Francisco last year, statisticians began compiling figures on amounts of materials in this building. Such a large job naturally created a lot of interest among the general public, and likewise the new Los Angeles City Hall, because of its size, is being used as a basis of comparison for all other buildings in Southern California.

Nine thousand tons of structural steel went into the Russ Building, while the amount for the new Los Angeles City Hall was 8167 tons.

Equipment in the new City Hall includes two 200-H.P. low-pressure boilers fired with oil and gas; 825 radiators—6 miles of steam lines; 1200 plumbing fixtures; 2680 sprinkler heads; 12 miles of wrought-iron pipe; 3 miles of brass pipe; 17,000-gallon water softener; 5-ton ice machine; 8 high-speed passenger elevators; 2 small passenger elevators; 1 freight elevator; 2 dumb waiters; 304,854 feet of conduit pipe; 690,256 feet of wire; 1200 single convenience outlets; 600 duplex convenience outlets; 2025 wall telephone outlets; 2000 flush wall switches; 4700 ceiling light outlets covered by 4000 glass units and 700 industrial metal units for garage and basement floors; 107 lighting panel boards. The main switchboard in basement is 8 feet high and 44 feet long, costing $11,072.

According to the architects the electrical contract was the largest ever given in California.

* * *

The Royal Monax lighting units installed in the new Los Angeles City Hall by the English Electric Company, electrical contractors, were manufactured by the Royal Lite Co., Inc., 918 East Third street, Los Angeles. This installation of 5000 standard fixtures is considered to be the largest installation in the West.

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Special Fixtures
by FORVE

All special fixtures in the new Los Angeles City Hall were designed and made by Forve Company in collaboration with the Associated Architects, John C. Austin, A. C. Martin and John Parkinson

The FORVE *Company Inc.*
818 South Figueroa
LOS ANGELES ESTABLISHED 1901

BITULUMIN

gives increased light and surface protection to the METROPOLITAN LAUNDRY

The two unretouched photographs (both taken at noon on sunny days), showing the interior of the Metropolitan Laundry at San Francisco, speak more eloquently than words of the advantage of Bitulumin (aluminum paint). Used instead of Mill White, Bitulumin has immeasurably increased lighting conditions. But it has done something more. It has given surface protection from the corrosive action of moisture that will outlast by two to one the protection afforded by the best lead and zinc paints.

Architects and Painting Contractors confronted with problems of interior lighting increase or corrosion problems due to moist atmosphere will find in Bitulumin a positive solution.

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Architect's Specifications covering each finish upon request.

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PASADENA CITY HALL

Bakewell and Brown, *Architects*

executed by

PHILIP FRIEDMAN & SON, INC.

Ornamental Iron & Structural Steel

PACIFIC BOULEVARD & FIFTIETH STREET, LOS ANGELES

WROUGHT-IRON LIGHTING FIXTURE, BARKER BROS., LOS ANGELES, CALIFORNIA

Executed by Architectural Iron Works

ART IN IRON & BRONZE

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IN THE DAYS when wrought iron was at the height of its glory —in what we call, for some strange lack of reason, the Middle Ages—the light fixtures in any building were designed and wrought for that special building, for each special location, made to fit each place and function in design and scale.

Even for very large and important buildings such a method has seldom been used in this country. It is true that fixtures have been specially made for certain parts of many such buildings, but all too often little or no attention was paid to consistency or scale. Of late, however, with the increasing vogue for handcraft in iron, a tendency is to be noted away from the plated and veneered and generally sham articles which were built up out of stock parts, with small regard for style or scale, and one finds the fixtures, as of old, considered just as vital parts of the architectural scheme as doors or grilles or balconies. They are designed in relation to the room as a whole, to the ceiling or wall detail according to their position, to proportions of height and breadth and length. And of course consideration is given as to the kind of light they are required to purvey—direct or indirect, brilliant or subdued.

Wrought-Iron Lighting Fixture,
Barker Bros., Los Angeles, California
Executed by Architectural Iron Works

Wrought-Iron Lantern, Entrance Lobby,
Barker Bros., Los Angeles, California
Executed by Architectural Iron Works

The accompanying illustrations show an interesting treatment of wrought iron for light fixtures in a large furniture and decorator's establishment in Los Angeles. Quite free rein has been given to the ironworker's craftsmanship, and a very delightful harmony has resulted in the ensembles of these apartments. There is something of the free and virile spirit of modern French ironcraft (recently commented on, in these pages), while there is maintained a sufficient relationship to the scale, the motifs, the special purposes, of the purely architectural environment.

WROUGHT-IRON LIGHTING FIXTURES, BARKER BROS., LOS ANGELES, CALIFORNIA

Executed by Architectural Iron Works

MAIN ENTRANCE DOORS, LOS ANGELES CITY HALL

JOHN C. AUSTIN · ALBERT C. MARTIN · JOHN PARKINSON
Associate Architects

SCULPTURED bronze doors form a fitting entrance to this notable municipal edifice. Each door weighs 1500 pounds and is five feet wide and eleven feet high. Operating on hardened steel pivots, they are easily moved without apparent effort. ¶The six panels are cast in low relief and represent the following historical events connected with the settlement and progress of Southern California:

1. "FINDING AND NAMING THE SITE 1769";
2. "FOUNDING 1781";
3. "AMERICAN OCCUPATION 1846";
4. "PUBLIC SCHOOL FOUNDED 1853";
5. "OPENING AQUEDUCT HEADGATE";
6. "PLACING LAST STONE ON BREAKWATER".

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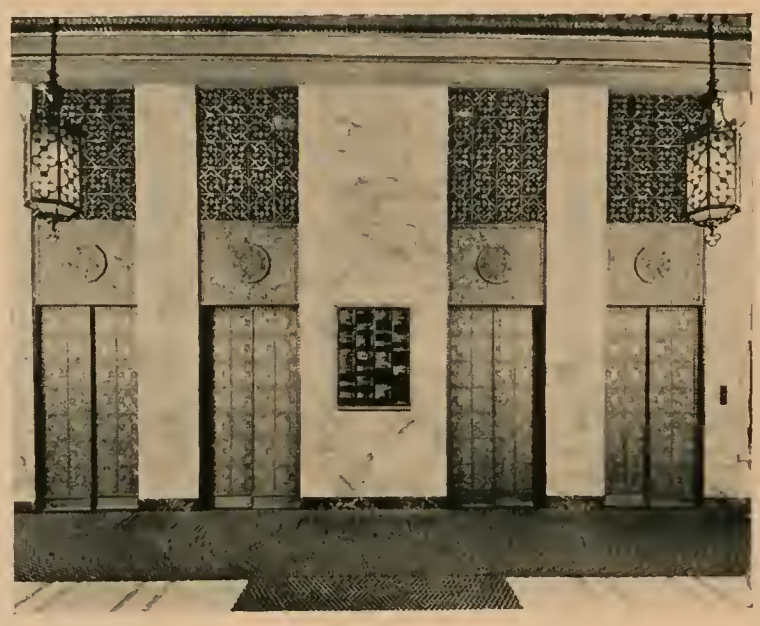

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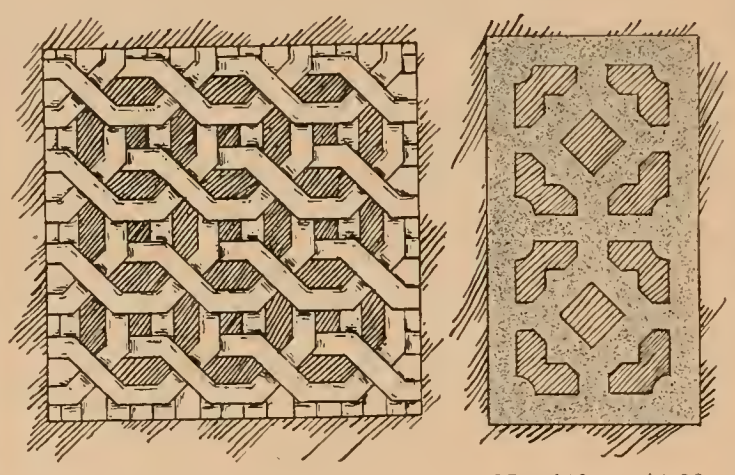

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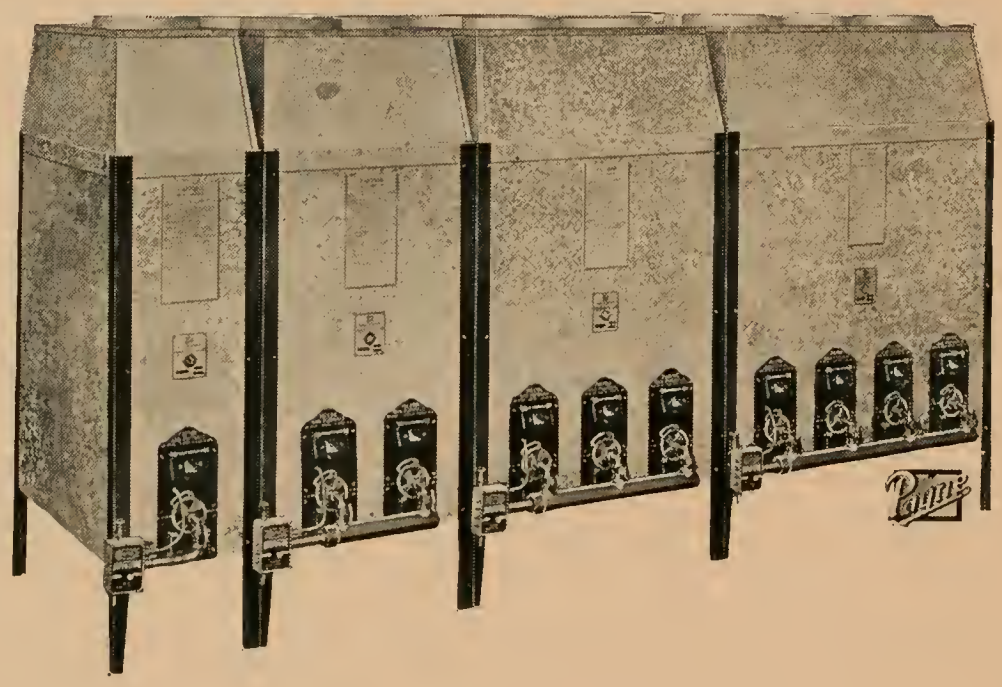

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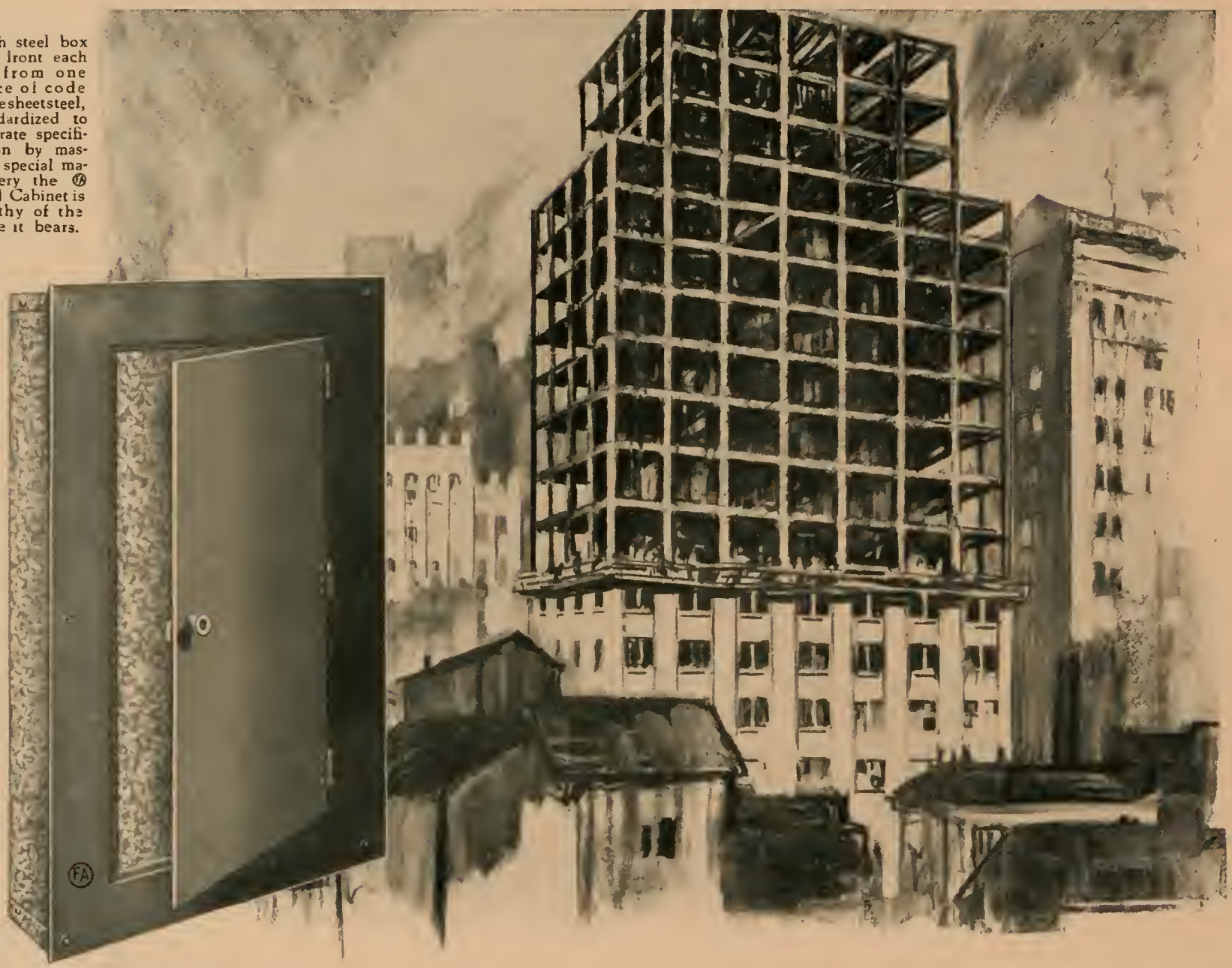

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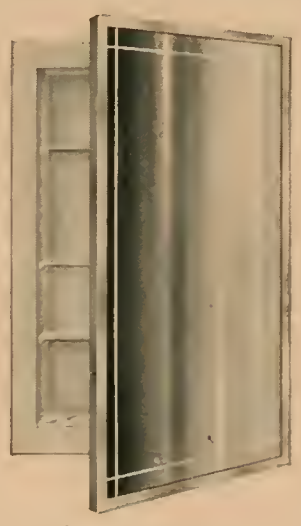

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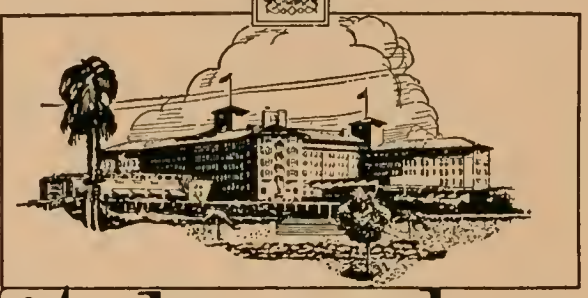

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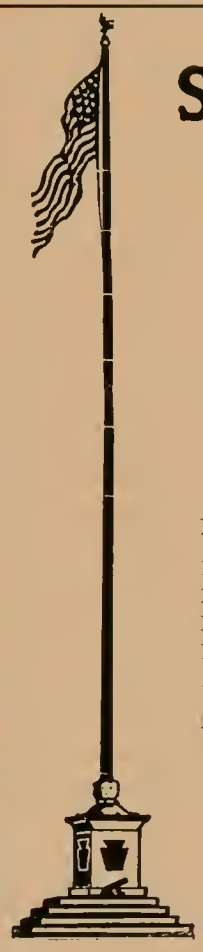

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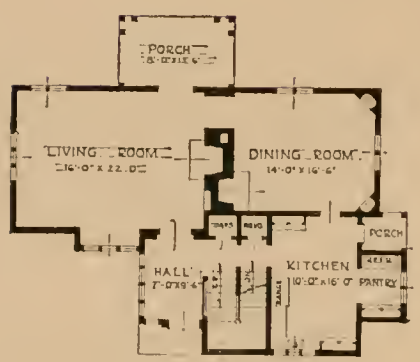
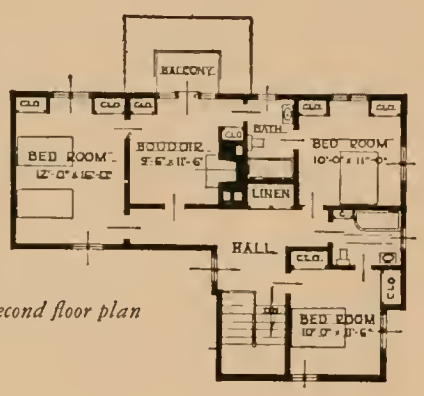
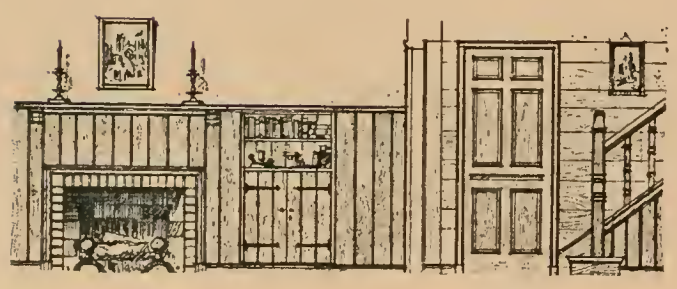


First floor plan



Second floor plan



Living room fireplace and hallway detail

This might be on Cape Cod or along an English countryside

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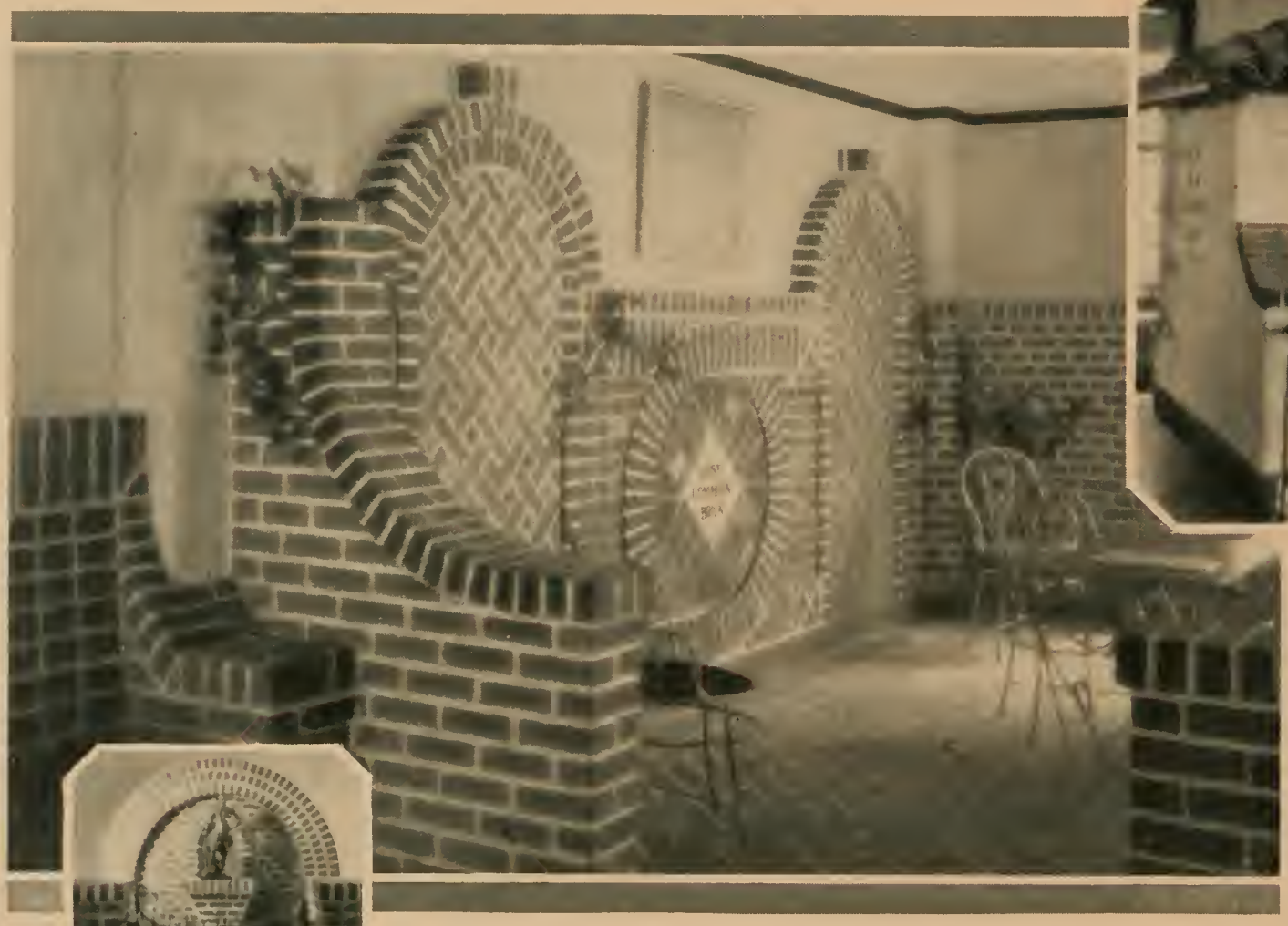

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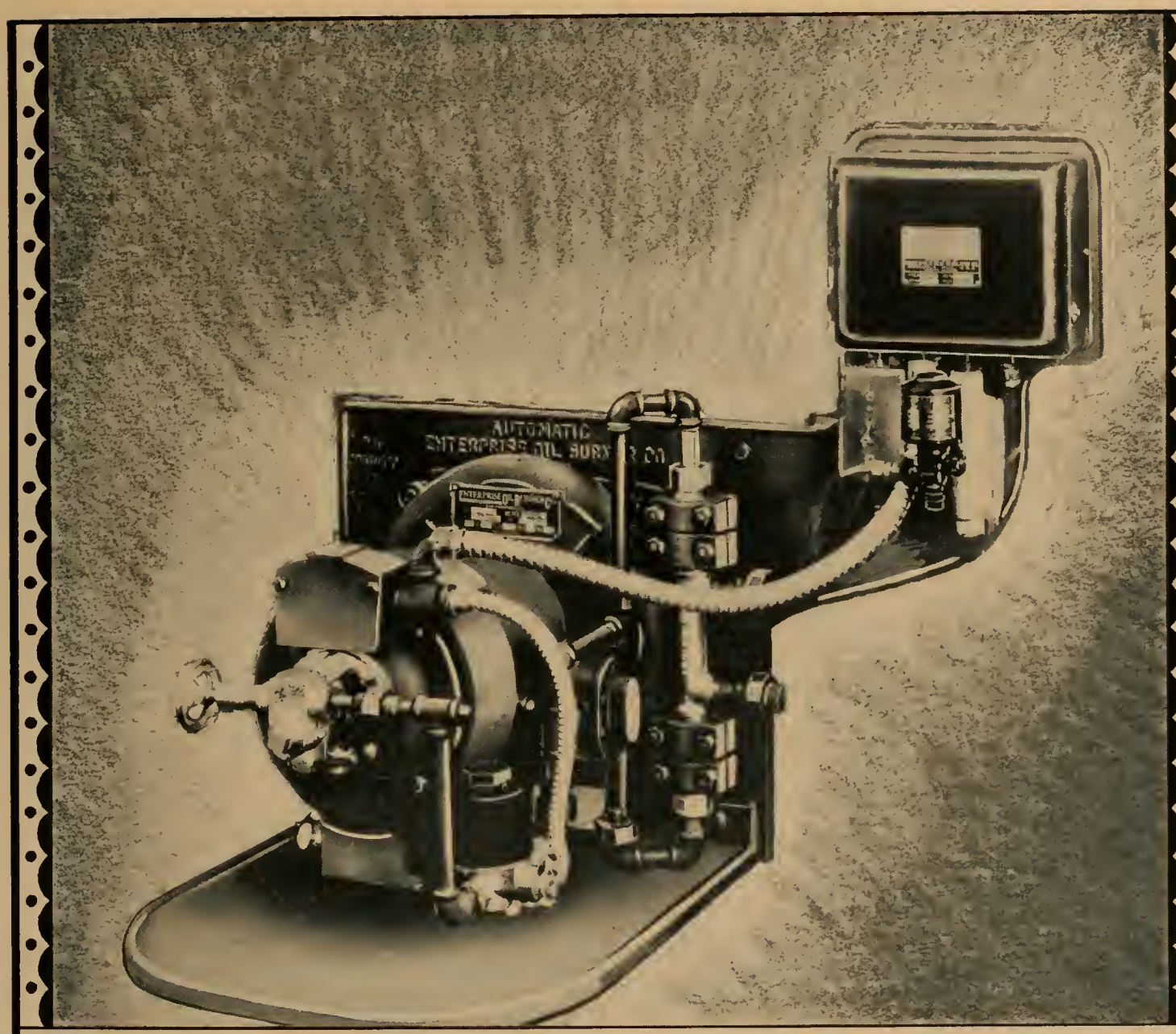

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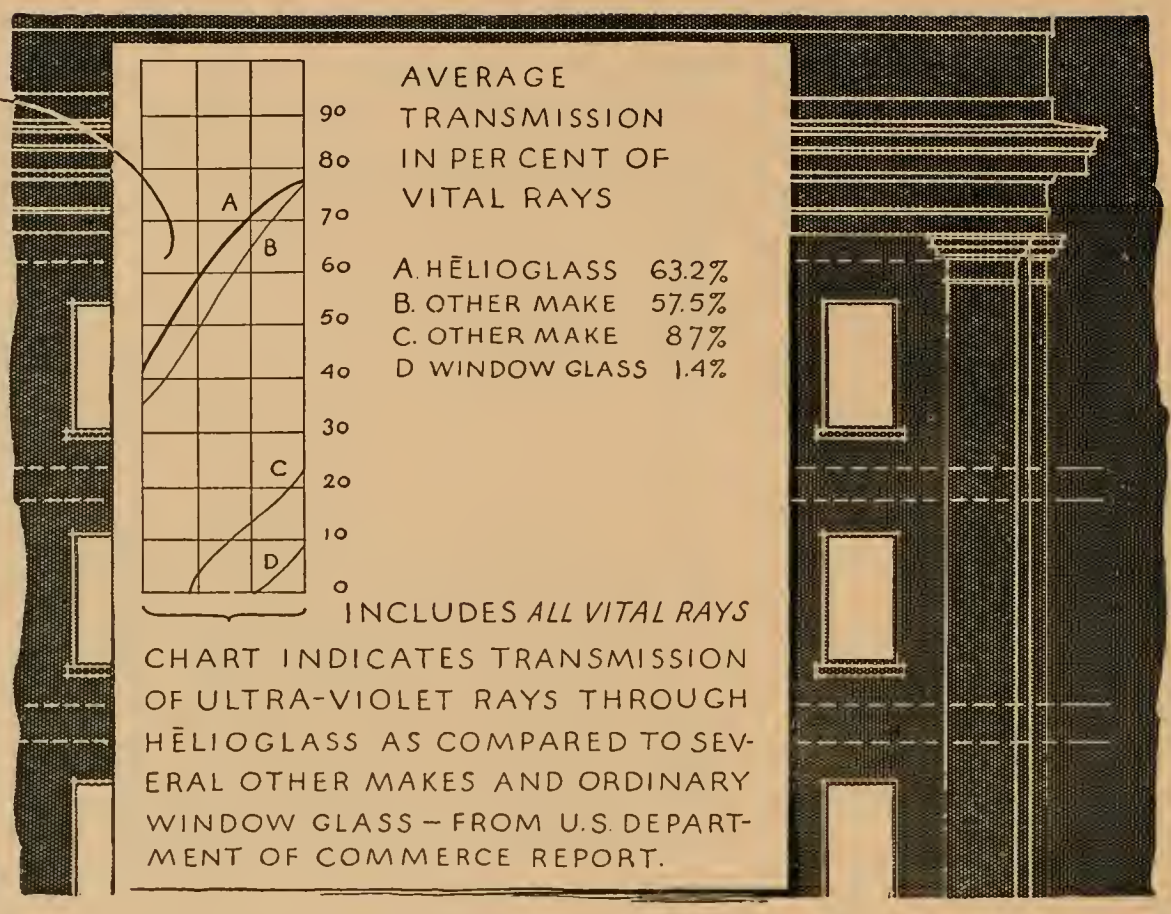

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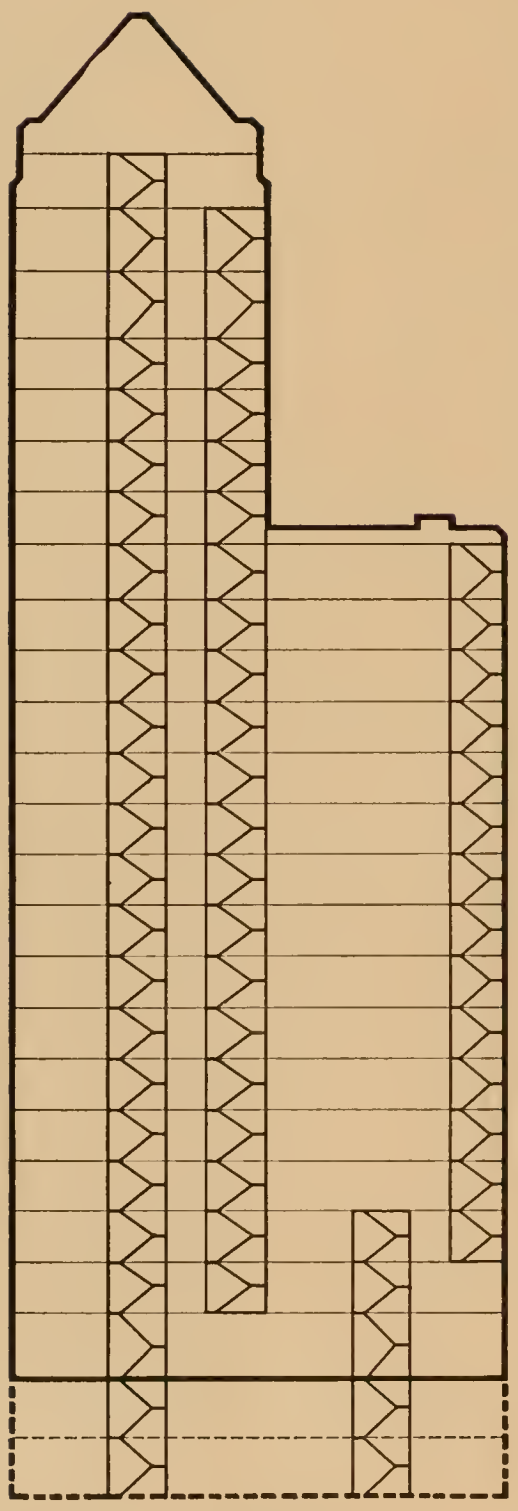

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VOLUME XXXIII

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JUNE 1928

On the Manner of House

BY JAMES H. MITCHELL, A. I. A.*

WHAT STYLE of house is this? is the question so often asked by people as they glance over plans or pictures. Nor is it a bit uncommon for a friend to refer to the place that we are passing and ask if it is Italian or Spanish, or if Mrs. Blank's house is English or Norman. Many, to be sure, can be readily associated with a particular period, while others are branded with a few of the earmarks of all, and to make any attempt at a positive identification of the ingredients in this architectural melting pot is sometimes embarrassing. Of course, with the type of house we are so familiar with here in California, it is ordinarily a fairly safe reply to say Mediterranean, since several thousand miles of lands skirt the perimeter of its shores, and a score of nationalities, with architectural forms peculiarly characteristic to each, are embraced by that term.

My customary answer is that the house referred to is modern twentieth century style with an influence reminiscent of the Italian, or whatever it might be. I am happy to reflect that as we make our homes fulfill the functions for which they are erected, and as we place in them the advantages and the various conveniences which add to our comfort, they are indicative of a new inspiration and thought. In so far as they express the manner in which we live, the sense of the modern is predominant, and any other name at present is a regrettable misnomer.

We are all aware of the frank use of the traditional styles in our houses. We find in them a happy expression as they are variously adapted to our uses. They are of pleasing aspect, and bring to us a joyous realization of our reverence for the family life. By their use we are prompted to remember that the home is our oldest institution and has ever been the greatest factor in our lives. The result of this development may have left so strong an imprint upon us that we instinctively favor an acceptance of its architectural past and so perpetuate its established modes in the house of today.

In this sense architecture is a garden which has been growing and blooming for a long time. When it has aged and matured, that is the enjoyable time among its treasures. We do not spade them out ever so often to start new varieties, but simply eliminate what is undesirable, keep the good and add to it as we can. In our own locality our Spanish predecessors left us the seed which is now blooming and bursting forth in a variety of form and color, but modified in appearance by the environment in which it has grown since brought from Mediterranean lands.

Critics say that there is no new development in residence design which compares with the present aspect of our commercial and other monumental work. I am contrary minded and do not believe that the use of architectural precedent is casting

Residence, Mrs. M. Martindale, Pasadena, California
J. J. Kucera, Architect

*Mr. Mitchell is a member of the firm of Willis Polk and Company.

us backward. I visualize these forms more as a tone which is blended into the composition and, notwithstanding such application, the current house is an advancement in keeping with other modern tendencies.

There are those, to be sure, who have attempted to cast off the old forms and give new expression to the house, but usually the effort is not cordially received. More often than not the results are classified as freaks. We will speak kindlier and say innovations. In one of Francis Bacon's classic essays, he has to say of such things in these words, "As the births of living creatures at first are ill-shapen, so are all innovations, which are the births of time, . . . they trouble us by their inconformity."

This matter of conformity has a decided bearing on the selection of the type to be used. To some extent there is to be considered the conformity to site, the conformity to climatic conditions, the conformity to neighboring types, and, last but not least, a conformity to the owner's expressed preference. He usually has a professed leaning one way or another, and previously has attested that yearning by acquiring a considerable collection of prized decorations, so that a particular style of house is required to satisfy this prevalent demand for period furnishings.

The influence which we call style is not simply a matter of copying that which delights the artistic sense. Instead, the impression of an old form is seen to be appropriate for a certain desirable expression and so it is used to lend that atmosphere of charm which is ever sought. We should realize that there is no such thing as copy in architecture. The line and detail may be a close replica, but the spirit which prompted one man to create is not in another's soul to permit duplication. The latter is bound to add some of his own personality. So, then, it is more a matter with the designer to have an accomplishment to understand the various styles, and to use them, not by rule but rather to place upon them his own interpretation so that their fitness may give expression to his creation.

Whether the mode be in the manner of the Mediterranean, or English, or other, it should be of such judicious application and interpretation withal that the house is still clothed with modernity. I am not in sympathy with the extremist who exaggerates for the sake of the vogue antique until the house is but a replica of pretty bits, all accentuated with the forced effect of tumble-down age. I can picture only an automobile coming out of the courtyard instead of a cavalier on horse. Nor do I observe candle grease dripping on silk waistcoats and powdered wigs. Wherefore, let such things be recalled as a thing of the past when we build today.

The house is not alone an expression of any one style as we commonly come to know such a term. That is purely secondary, whereas the fundamental expression to be sought for is that it shall portray by the manner of house it is likewise what manner of life one may expect to find within. It will stand as an index to the personality of the owner, and therein, as this personal element is portrayed, does residence architecture become an interesting and fascinating variety.

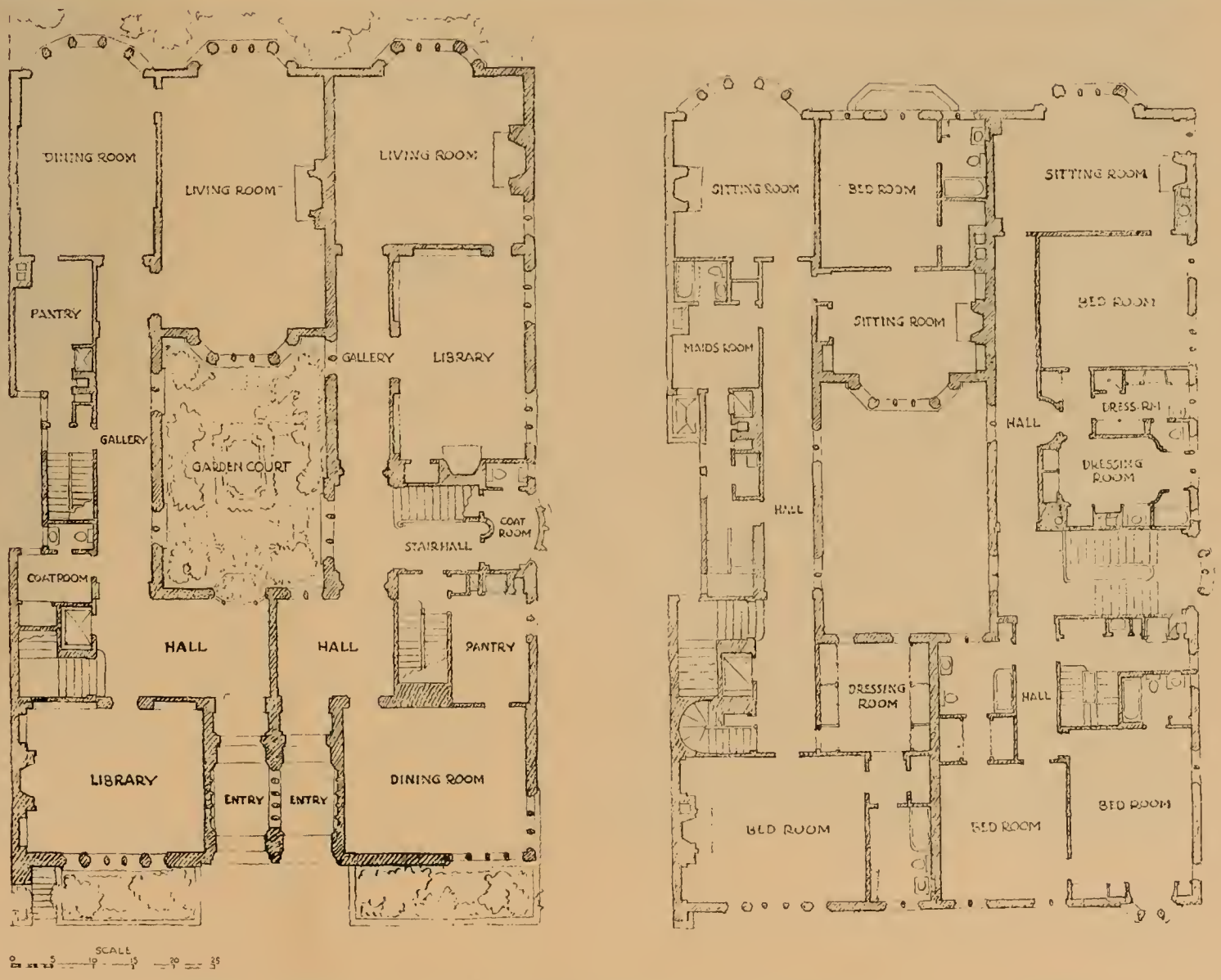
The owner may not realize that he himself has much to do with the result achieved. He may not know that the architect, while apparently drawing lines only, is also drawing conclusions; that he is studying and analyzing his client's family group, with its daily habits, customs, hobbies and whims, in order to provide the proper home for its varied functioning.

The manner of clients with their architects is variable. There is the client who enters heart and soul into the work; who is full of ideas and suggestions; who has good taste and discretion in arriving at decisions; who instills an interest on the part of the architect that means the acquiring of a real home. Then there is the kind who does not express his personality and depends almost entirely upon the architect, or, more rarely, the opinionated type who places his own idea of esthetics on a higher plane than that of his trained counselor.

How much more interesting it is for the architect to work with his clients than merely to work for them. With each type goes a different resultant house; with one the zest and spontaneity of a real home, with the other, too often, an uninspired quality, lacking freshness and the breath of personality to bring it to life.

Through all of the matters pertaining to the design of the house the plan is of primary importance. It is there that the architect begins his study and continues it until he is satisfied that he has arrived at the proper arrangement and sequence of parts in the finally selected scheme. From it the elevations will evolve naturally and appear as an aftermath of its orderly development, rather than a preestablished conception to which the inner requirements are adjusted. Through the plan will enter largely the disposition on the site, and the orientation; therein will be determined that coordination which relieves friction between departments of different use, as, for instance, are living portions and service; therein will ordinarily be decided the balance of parts, the symmetry and proportion of rooms and the location and establishment of various axes and vistas. By study and restudy there will come about the gradual moulding process that eliminates confusing elements, overcomes indirectness and makes for a straightforward, frank solution. The old saying that a piece of cloth may be measured many times, but can be cut

[Concluded on page 44]



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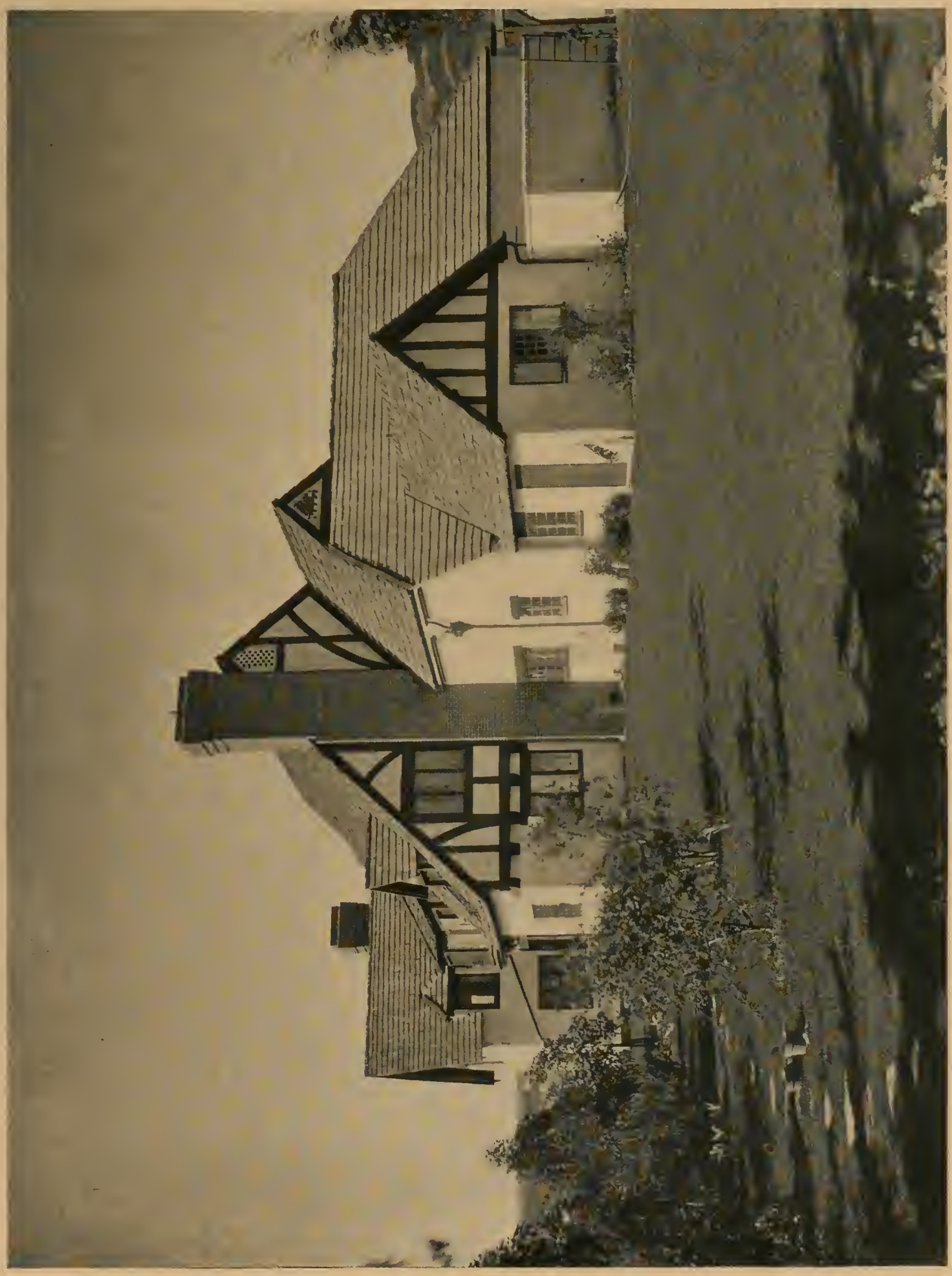

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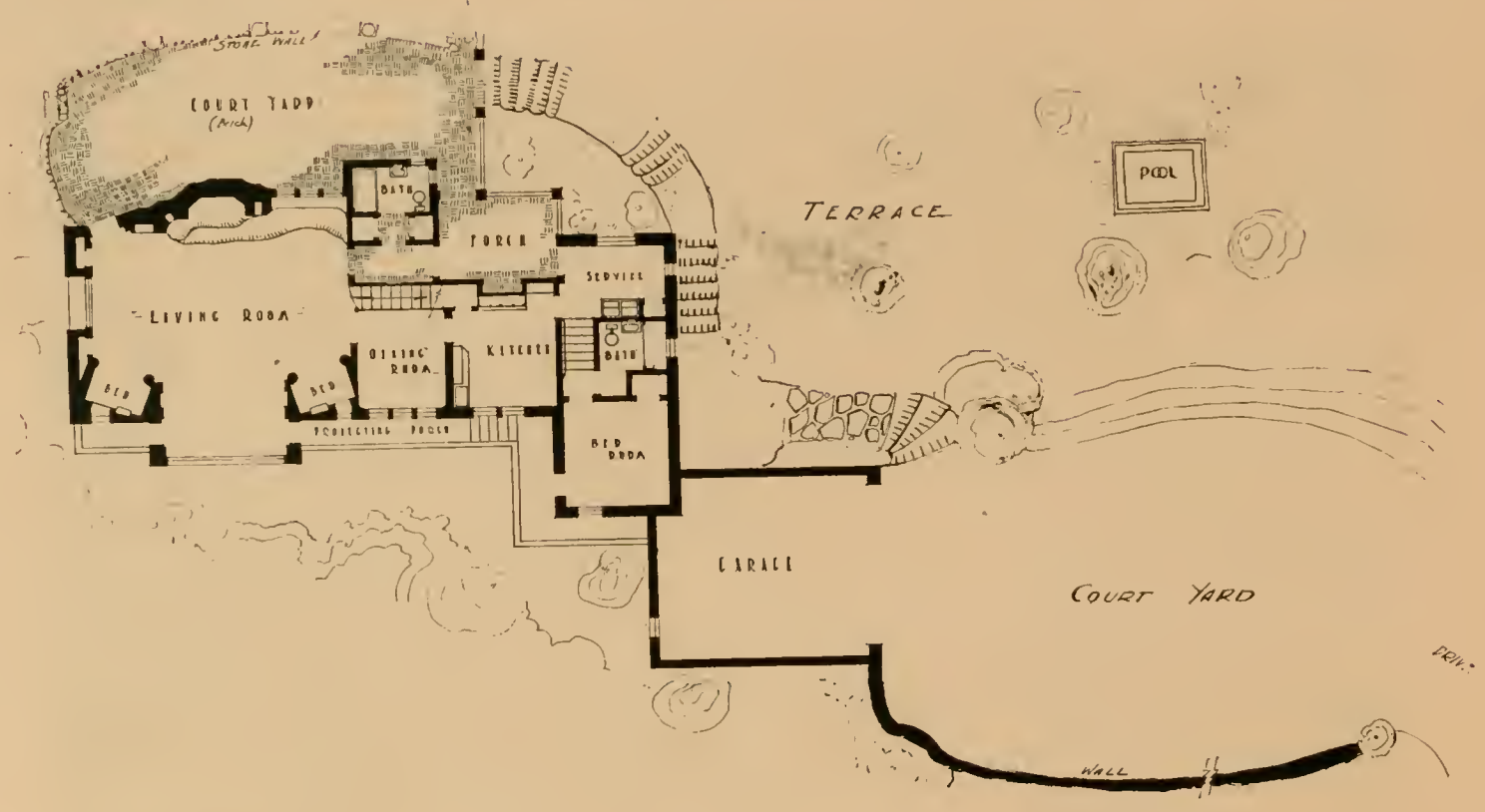

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LOWER—FIRST FLOOR PLANS, WITH COURTYARD. W. R. YELLAND, ARCHITECT.

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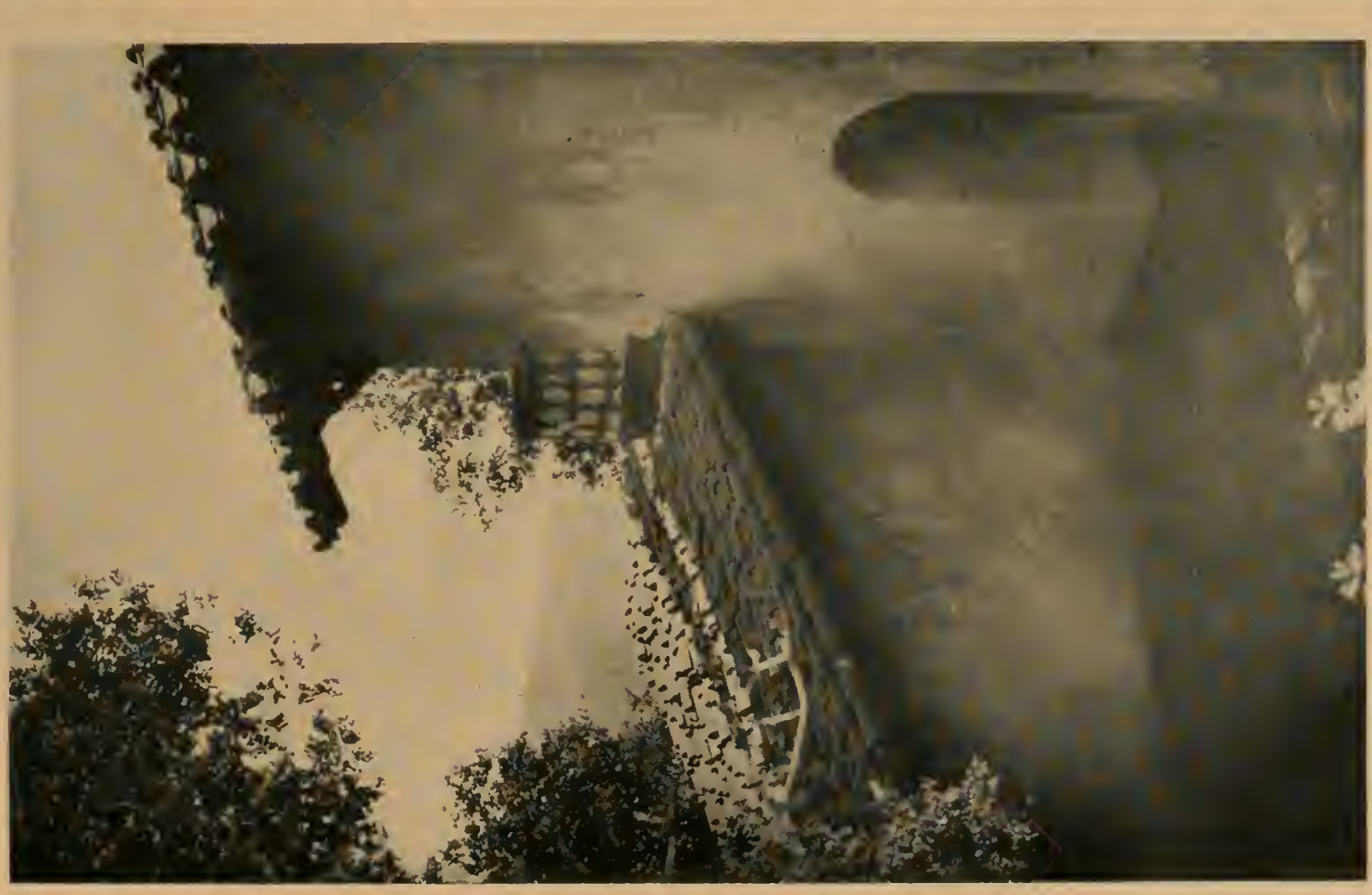

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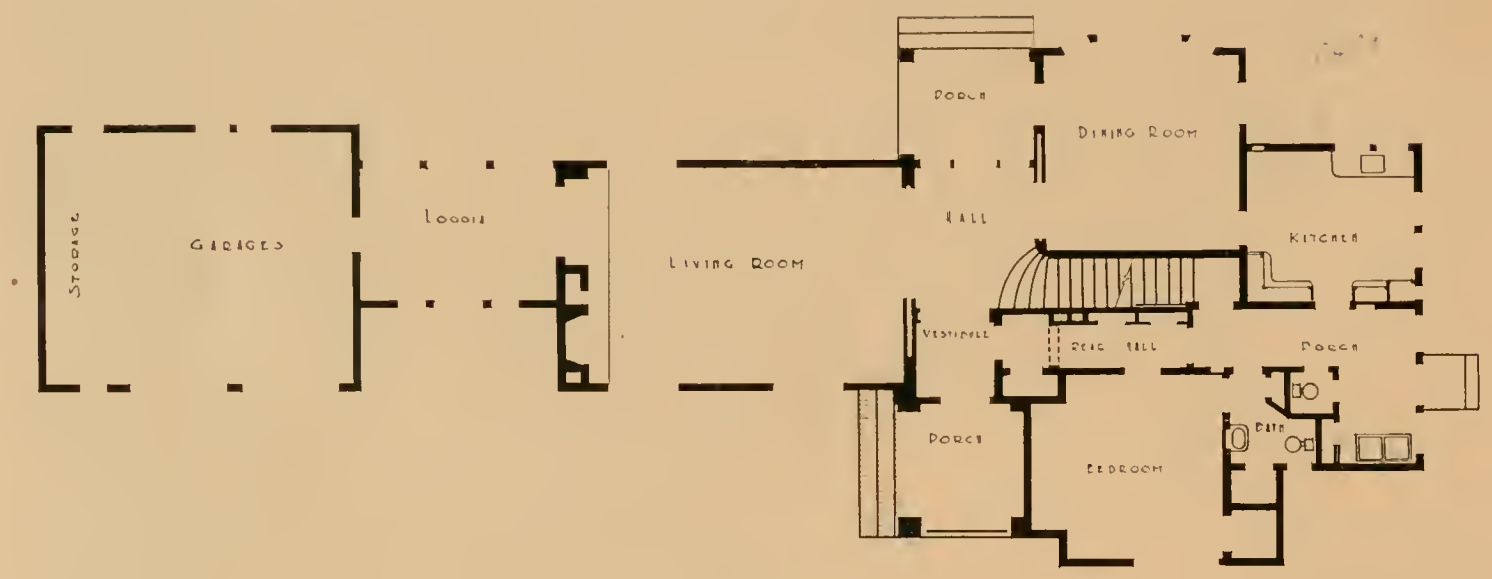

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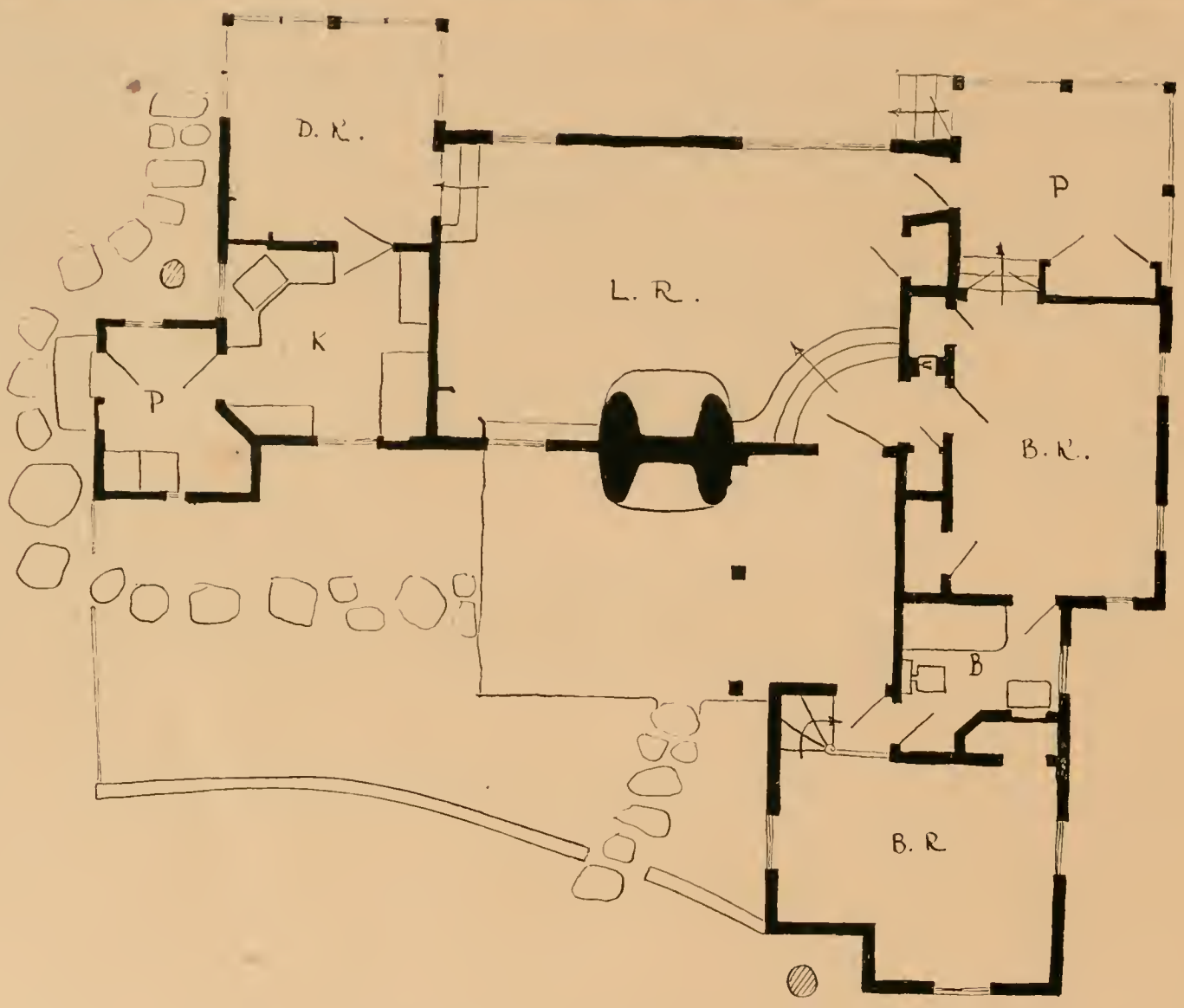

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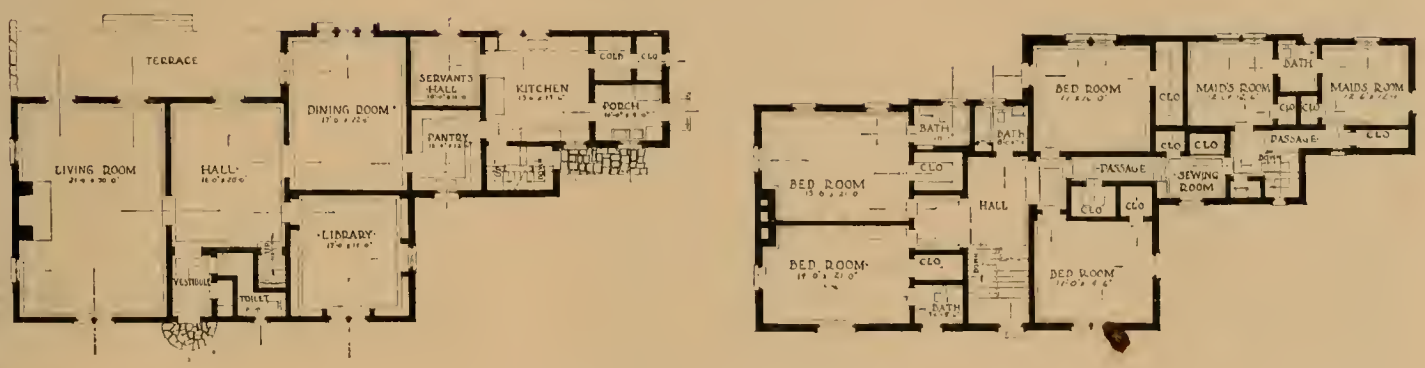

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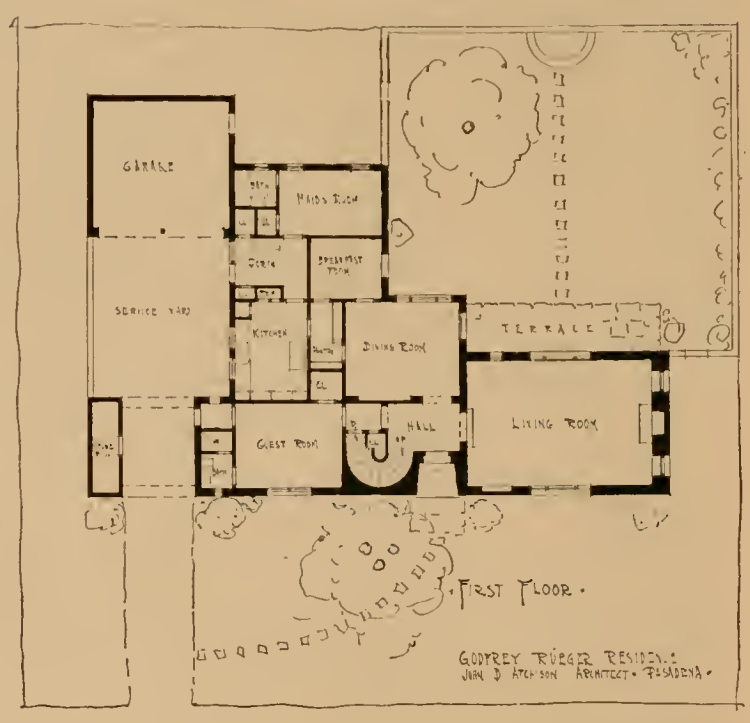

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UPPER—FIREPLACE; LOWER—FROM LIVING ROOM TO HALLWAY; RESIDENCE, GODFREY RUEGER, PASADENA, CALIFORNIA. JOHN D. ATCHISON, ARCHITECT.

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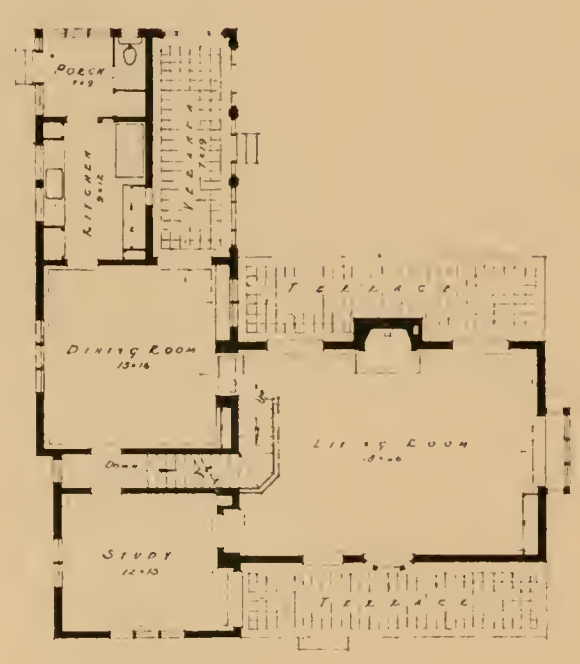

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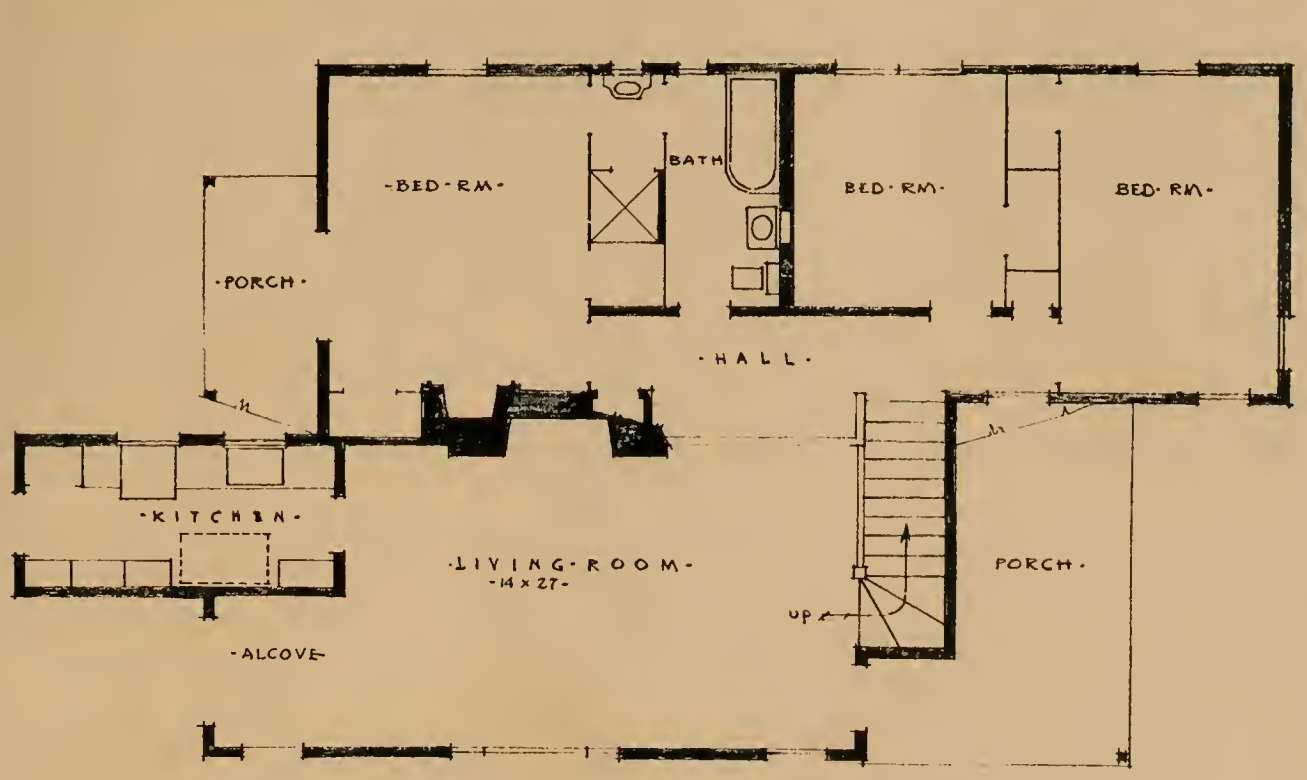

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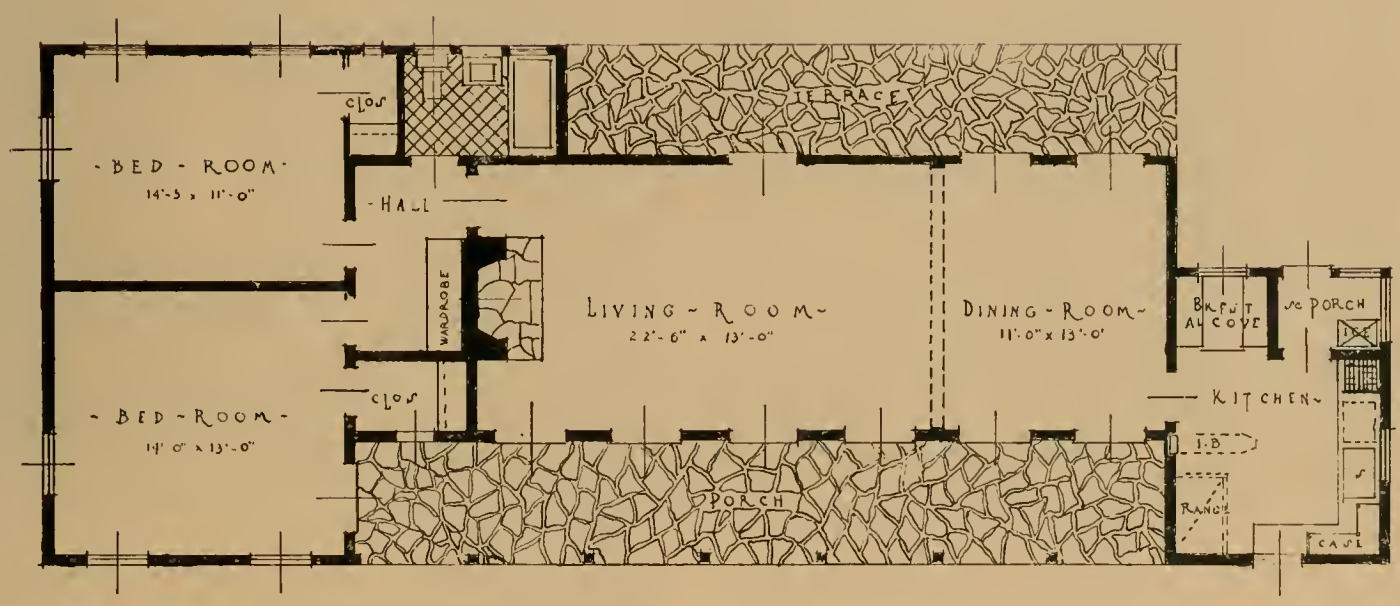

~ FIRST ~ FLOOR ~ PLAN ~

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H. C. DECKBAR, ARCHITECT.

UPPER RIGHT—RESIDENCE, M. V. KELLEY, BEVERLY HILLS, CALIFORNIA.
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LOWER RIGHT—ENTRANCE LOGGIA, RESIDENCE, W. R. DUNSMORE,
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UPPER LEFT—BREAKFAST ROOM, RESIDENCE, ROY O. LONG, BERKELEY, CALIFORNIA.
HAROLD G. STONER, ARCHITECT.

LOWER LEFT—HALLWAY DETAIL, RESIDENCE, ROY O. LONG, BERKELEY, CALIFORNIA.
HAROLD G. STONER, ARCHITECT.

Incidental Room Units in the Small House

BY ZOE A. BATTU

IN THE FIRST growth and elemental days of the American commonwealth and before it amassed great wealth and was swept away by the own or build your own home slogan, the small house consisted mainly of basic functional units—living room, dining room, kitchen, bath and bed rooms. For the average family to have added a sun room, breakfast room or loggia would have indicated that it leaned toward affectation and suffered from impractical, if not undemocratic, notions. These things were well enough for the large home or mansion, but they seemed not entirely in keeping with the small, modest home.

But now exactly the reverse is true. The intense competition in building and selling homes has forced the building industry to embody in home structures every conceivable addition and novelty. Buyers have come to expect these extras and even what now may be classed as a small home as often as not contains a breakfast room, sun room and loggia. The forms may be somewhat of a compromise and the space available for the additions limited, but it is generally looked upon as a poor home that does not contain at least two of these units.

This public demand and recently formed fashion in modest dwellings has created an architectural problem that was formerly practically nonexistent in relation to this type of architecture and brings with it a train of specialized problems. The small house, usually on a limited land area, is seldom easy of execution and planning in order to secure variation and interest and keep the costs within reason. These incidental units are assets in securing variation and interest, and yet they add distinctly to the problem, for by their inclusion the small house really leaves its own simple sphere and becomes the miniature of the large house or mansion. That the problems relative to this situation are in many cases hardly grasped and poorly solved may be judged by the still considerable number of homes whose sun rooms, loggias or breakfast rooms give a marked impression of being hardly more than boxes or afterthoughts attached for nothing more than their impressive effect.

Residence, M. V. Kelley, Beverly Hills, California
John D. Atchison, Architect

Residence, Charles Gordon, San Francisco, California
Corbell Cooper, Architect

Even in cases where these units are well embodied within and related to the total architectural and structural scheme of the dwelling, this fact still appears in many cases and no doubt arises from conditions sometimes beyond the architect's control. The very nature and purposes of these rooms as spots for informal relaxation, rest or even pleasant labor, conveying a sense of the light and freedom of the outdoors, has made them a likely field for the imagination of artists and craftsmen to function. A momentous amount of attention has been paid to their decoration and adornment.

Consequently we have available for use in these

[Concluded on page 44]

Installation Factors in Home Refrigeration

BY R. T. STEPHENS

SPEAKING from a strictly technical sense, mechanical or electrical refrigeration for domestic purposes has been proved workable, practical and feasible. The experimental stage wherein it was asked, if the end could be accomplished, is well past. There are now on the market a number of household refrigerating systems or units, employing practically the same principles and embodying varying and different features in the way of small perfections. On the whole, they may be depended upon to operate automatically, economically, noiselessly and in a clean manner, and to deliver a dry, cold refrigeration at a predetermined uniform temperature (45° F.). The advantages of such refrigeration from health and convenience standpoints are obvious enough, and having been extensively explained and presented through many other mediums and publications, we hardly need to mention them at this time.

So much technical and engineering ground having been well covered, the architectural problems now involved in this subject are concerned with determining which of the several systems and units available will best serve the particular purpose and so make such provisions for the installation as to satisfactorily fulfill all requirements of convenience, economy, appearance and easy servicing. In this connection there might also be mentioned any pertinent points relative to actual operating costs, first costs and maintenance figures and the relation of these factors to the valuation, salability and rentability of the property being so equipped.

Costs of electrical current vary in the several sections of the country and in different localities, but figures furnished by California power companies, which may be accepted as a safe basis for calculations throughout the Pacific Slope and Western States, tend to show that the average home units (food chamber capacity 7 cubic feet) may be operated at a maximum cost of $21 yearly under normal operating and climatic conditions. Should the household electrical bill total $7 a month, the prorated refrigeration expense would be only $9 yearly. These figures cover daily, all-year operation. The average single residence unit has a food chamber capacity from 5½ to 9 cubic feet and apartment house units are as small as 3 cubic feet; average, 4 to 6 cubic feet, and only in rare cases exceed these dimensions. Theoretically, then, the apartment-house tenant should operate his refrigerator at a nominal figure. Due to carelessness and inexperience, refrigerating costs in these buildings may be relatively high. Several factors may contribute to variation from these mean levels in both homes and apartment buildings. Doors are often left open or insecurely closed, allowing outside air to leak in; still hot and steaming foods are placed in the food chamber, and such small practices as these drive operating costs up in unexpected fashion.

Relative to the probable valuation added to a property by mechanical refrigeration, it would be extremely difficult to arrive at a final figure. The leading concerns manufacturing this equipment are leaving no stone unturned in educating the public to the practicality and merits of this form of refrigeration and in creating a general demand for it. Talking to realtors, apartment-house owners and managers, we seem to find that in very large or high-class and exclusive houses automatic refrigeration is now indispensable in order that justifiable rents may be commanded and the value and resale value of the property generally maintained. Older houses, perhaps desirable in every respect but this, are handicapped in the matter of suitable rents and in many cases are being forced to provide mechanical refrigeration to satisfy public demand for the service. In such a case, however, the units can hardly ever be accommodated as satisfactorily as when embodied at the time of construction. In cheaper houses and locations the issue must be open to settlement by considering the probable class of tenants and their rent-paying views in relation to these facilities. Among residences, the average home of any pretensions at all is equipped with mechanical refrigeration at the time of building, or space is left for subsequent installation. The growing public demand for the service readily points to the wisdom of such a course, although, by the nature of the case, space may usually be found or created whenever it is desired to make such an installation.

Considering actual operating factors, the principles of home refrigeration do not differ radically from those of commercial refrigeration, save in scale. The process, briefly, is one whereby the heat in the refrigerator or food chamber flows to and is absorbed by the cooling element or copper coils, located within that chamber. This heat is absorbed in turn by the refrigerant within the coils, whose properties are such that this action turns it into a vapor or gas. In this form it is sucked or drawn downward by the action of a motor and pump into an air-cooled or water-cooled condenser and the action of either of these mediums chills and reliquifies the refrigerant, rendering it ready to resume the cycle. Therefore the units consist of four functional elements—the refrigerant, the cooling coils, motor and compressor.

Automatic action is provided by a thermostatic or pressure control, adjusted to open or close the electric circuit to the motor at certain fixed temperatures. For all household refrigeration 45° F. has been determined as the most satisfactory one. At 50° F. science finds that bacterial growth in foods is definitely retarded and checked and foods may be held at this temperature for several days without deterioration. At 45° F. they may be safely kept for longer periods and still not be subject to injury from too intense cold. Through placing the temperature of household refrigeration at 45° F. all preservation demands are met, and there is allowed a leeway of 5° for such rises as may be occasioned by excessive outside temperatures, hot foods, etc.

In the ability of a given unit to maintain this temperature there are two points to be considered. A cooling unit area too small in proportion to the size of the food chamber will necessitate long running periods in order to fulfill its function. Even though all mechanical elements are correct in design and size, they will fail of their purpose unless the refrigerator box is well and adequately insulated and the doors so designed that they close easily and securely, cutting the leakage of outside air to the minimum. A poorly insulated, faultily constructed box may maintain the desired temperature, but only through excessive consumption of current, continuous running and high cost. On very warm summer days it will probably fail in this end. Wall insulation and the design of the doors should be such that in a room temperature of 70° F. the refrigerator during a 24-hour period will average eight hours of operation or current consumption. In regions of high summer temperatures some slight departure from this record may be allowed, considering, of course, that all insulation factors are of a suitable, efficient standard.

There are a number of refrigerants in common use in household units—sulphur dioxide, methyl chloride, ethyl chloride, ammonia and carbon dioxide. All of them will function satisfactorily. But, on the whole, experience tends to show that sulphur dioxide is best adapted to this purpose and it is accordingly used in about 90 per cent of the systems on the market. It has the virtues of being noninflammable, nonexplosive, noncorrosive to copper and not dangerous to inhale. It has a pungent and sharply penetrating odor which will readily awaken a sleeping person and be easily detected in any part of the house.

In single residences the installation problem is relatively simple. The architect ascertains the capacity of the refrigerator in relation to the size and needs of the family and plans his kitchen to accommodate the dimensions of the unit and serve convenience and workability. The compressor and motor unit specified for the refrigerator may be self-contained; placed above, below or to the side of the food box proper or located in the basement or another room as the space available indicates. The panel box of the electrical system should provide a separate circuit to supply current to the electric motor and wiring plans should bring this circuit as near to the motor location as possible. It should terminate in a fused safety switch, to which the refrigerator system contractor can connect his motor service wires. The air-cooled type is in general and popular use on the Pacific Slope, but should a water-cooled type be utilized, it is necessary to bring a cold water supply line to the unit and provide also a drain line connected with the house drain.

In apartment-house installations two courses are open. The units in each apartment may be individual and self-contained or the units in several apartments may be operated by a central motor and compressor. The latter arrangement is known as a multiple unit installation. In the former method the first cost is greater, although it eliminates the running of liquid and suction lines from the several upper stories of the house to the basement. But it has its ultimate advantage in that the unit is connected up with the apartment meter and the tenant's refrigerator operates as individual need indicates and he pays only for actual service rendered and current consumed. This is a check to careless operation and untraceable complaints. Servicing may also be somewhat easier. In multiple installations the cost of refrigeration must be prorated and included in the rent. There is no incentive to avoid uneconomical, careless operation and general lack of attention on the part of the tenant. This lack may often lead to unforeseen difficulties.

However, the multiple method finds growing favor and is by no means unpopular with either building owners or tenants. In this instance special care must be paid to the compressor in relation to the height of the building, the number of and capacity of the units served by any one compressor, the temperatures in the compressor location and those in the several floors and

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ON THE MANNER OF HOUSE

[Concluded from page 14]

only once, applies to houses as well as dresses. Too often we regret the lack of thought with which some article has been purchased. It irks us when used, or else is thrown into the discard. A house is rather expensive to discard, and if it is poorly arranged, to the hindrance of our accustomed ways, it will always remain a thorn to prick our senses.

The house of good taste will present an air of simplicity and quiet restraint. As we look about it we will not be burdened with the feeling that it is pretentious, impressive and awe-inspiring, nor ornate and showy. In place of meaningless and unnecessary decoration or stuffy, gaudy detail, there will be stressed balance and fine proportions, for these qualities are beautiful in themselves even without ornament. The successful house will be livable, inviting and homelike. It will appear natural instead of forced. It may be quaint, picturesque and full of charming surprises, or it may be stately and formal. It may be small or it may be large; in either instance it will be honest. In this manner of house there will be order combined with beauty, which will make it a worthwhile achievement, for such is the sought-for goal in all architecture. This manner of house will live with us, it will bespeak the age we are in and suitably perpetuate our high ideals of family life.

* * *

ROOM UNITS IN THE SMALL HOUSE

[Concluded from page 41]

rooms an endless array of wall and floor materials; a wide latitude in lighting fixtures, lamps, drapes, hangings, floor coverings, furniture and other decorative novelties. On one hand, this fact should be one to rejoice over. On another hand, and in actual practice, it works, in many instances at the present moment, to complicate difficulties rather than simplify them. Clients, architects and decorators in striving to embody in these units something of the agreeably unexpected and different succeed only in producing too obvious theatricality and making the room in question wholly alien and strange to the house as a whole. In the home of limited dimensions these tendencies are apt to produce results, at worst startling, at least difficult to live with.

This observation is not intended for an argument that breakfast rooms, sun rooms and loggias should not embody features that introduce a spirit of spontaneous contrast to the other rooms of the home more rigidly governed by practical necessities. To lay down too hard and fast rules for the treatment and decorative handling of these units would only defeat the purposes for which they exist. The point is mentioned only to suggest that suitable restraint has its value even here, and will prevent the overbalanced tragedy wherein originality runs riot with little regard for general harmony.

Of the several illustrations of such units here shown the breakfast room in the Long residence seems most aptly to support the relevant points. Here architect and decorator have, on the whole, satisfactorily worked out their problems of co-ordination between the main architectural scheme and the sense impressions naturally associated with and expected from a room of this purpose. Thus this breakfast room in possessing contrast and novelty does not realize these values through being incongruously detached from the main body of the composition.

* * *

MANUFACTURERS' ANNOUNCEMENTS

HILL, HUBBELL & COMPANY EXPANDS

To provide larger and more efficient quarters the Los Angeles sales offices of Hill, Hubbell & Company, Pacific Coast paint manufacturers, were moved on June 1st from 331 West Eleventh street to the Petroleum Securities Building, 714 West Tenth street. This news follows closely on the announcement, made at the first of the year, when the San Francisco offices of Hill, Hubbell & Company were moved to new and larger quarters at 160 Fremont street. This company maintains sales offices and warehouses in principal Pacific Coast cities. They are located at Los Angeles, San Francisco, Oakland, Portland and Seattle. The mid-continental offices and factories are located at Tulsa, Oklahoma, and district offices and warehouses are also maintained at Houston, Texas, Baltimore and New York.

* * *

IN LARGER QUARTERS

The Fire Protection Products Company has, within the past month, removed its plant and offices to Sixteenth and Connecticut streets, San Francisco.

Consistent growth throughout the eight years this company has been in business necessitated additional floor space and the new building contains over 10,000 square feet.

In addition to manufacturing high quality fire doors, kalamein copper and bronze doors and trim and sheet metal work, the company is the Northern California distributor for the Voigtmann Metal Window Corporation. J. C. Schultheis is general manager of the company, F. P. Hager, secretary, and W. W. Horan, superintendent.

* * *

A new catalog illustrating the complete Josam Line has just been published by the Josam Manufacturing Company. It contains 72 pages with more than 100 illustrations, recommended uses, complete descriptions and detailed drawings, sizes and weights of every product in the Josam Line. An interesting feature of this catalog is its illustrated index.

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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HENRY H. GUTTERSON, Vice-President

ALBERT J. EVERS, Sec.-Treas.

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JAMES S. DEAN, three years
EARLE B. BERTZ, two years
FRED H. MEYER, two years
J. S. FAIRWEATHER, one year
W. C. HAYS, one year

NEXT MEETING

Due to the summer vacation period of three months, the next meeting of the Northern California Chapter, A. I. A., will not be held until September 25, 1928. Notice of this meeting will be sent to members.

MAY, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on May 28, 1928. The meeting was called to order by Vice-President H. H. Gutterson at 8 p. m. The following members were present: Messrs. Fred H. Meyer, Chester H. Miller, Geo. R. Klinkhardt, W. C. F. Gillam, Wm. I. Garren, Ralph Wyckoff, Ernest Coxhead, James T. Narbett, Harris Osborn, Wm. B. Farlow, Chas. F. Maury, Wm. K. Bartges, Ernest L. Norberg, H. H. Gutterson, Mark T. Jorgensen, Albert J. Evers, A. McF. McSweeney. About 40 non-member guests were present.

MINUTES

The minutes of the previous meeting were accepted as published.

GENERAL BUSINESS

Letter from the Italian Government regarding export of Carrara marble was read by the Secretary.

The Chair announced that Mr. Morris Bruce and Mr. W. I. Garren had been appointed as members of the Standard Building Code Committee to carry on the work of the committee heretofore headed by Mr. F. H. Meyer.

Mr. W. I. Garren was appointed to represent the Chapter at the Occupational Restriction Section of the Commonwealth Club.

REPORTS OF SPECIAL COMMITTEES

Vice-President Gutterson read the report of President Harris C. Allen on the Sixty-first Annual Convention. Mr. James T. Narbett, delegate, gave a report of his experiences at the convention; also a resume of the Treasurer's report.

Mr. Wm. I. Garren made a splendid report for the delegates to Southern California on behalf of the Organization Committee for the State Association of California Architects. After a description of the form of organization proposed for the State Association, an election was held and Mr. Mark Jorgensen was elected district adviser for San Francisco district of the association, all those present participating in the election. Mr. Ernest Coxhead addressed the meeting on the subject of the history of the Institute and its aims, ideals and objects.

Mr. Fred Meyer spoke on the Chapter and the relation of the Chapters to the Institute and members.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary.*

[Mr. Allen's report on the convention appears on page 64]

* * *

San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held May 6th, at which time, in accordance with the custom of the organization, mid-year nominations were made for treasurer and two directors. Mr. Hansen was nominated for treasurer, Mr. McLaughlin and Edward Counter for directors. There were no candidates named in opposition to the above and the election will take place at the July meeting of the club.

C. J. Sly, who is in charge of engineering classes, announced that beginning June 15th he would receive enrollments to a class in beginning engineering. Enrollment in this group will be held open until the last week in June, when actual work will commence. In September a second class in beginning engineering will be formed.

Club members are congratulating Herbert Anderson for his winning of the Harvard Scholarship for design for the 1928-29 season.

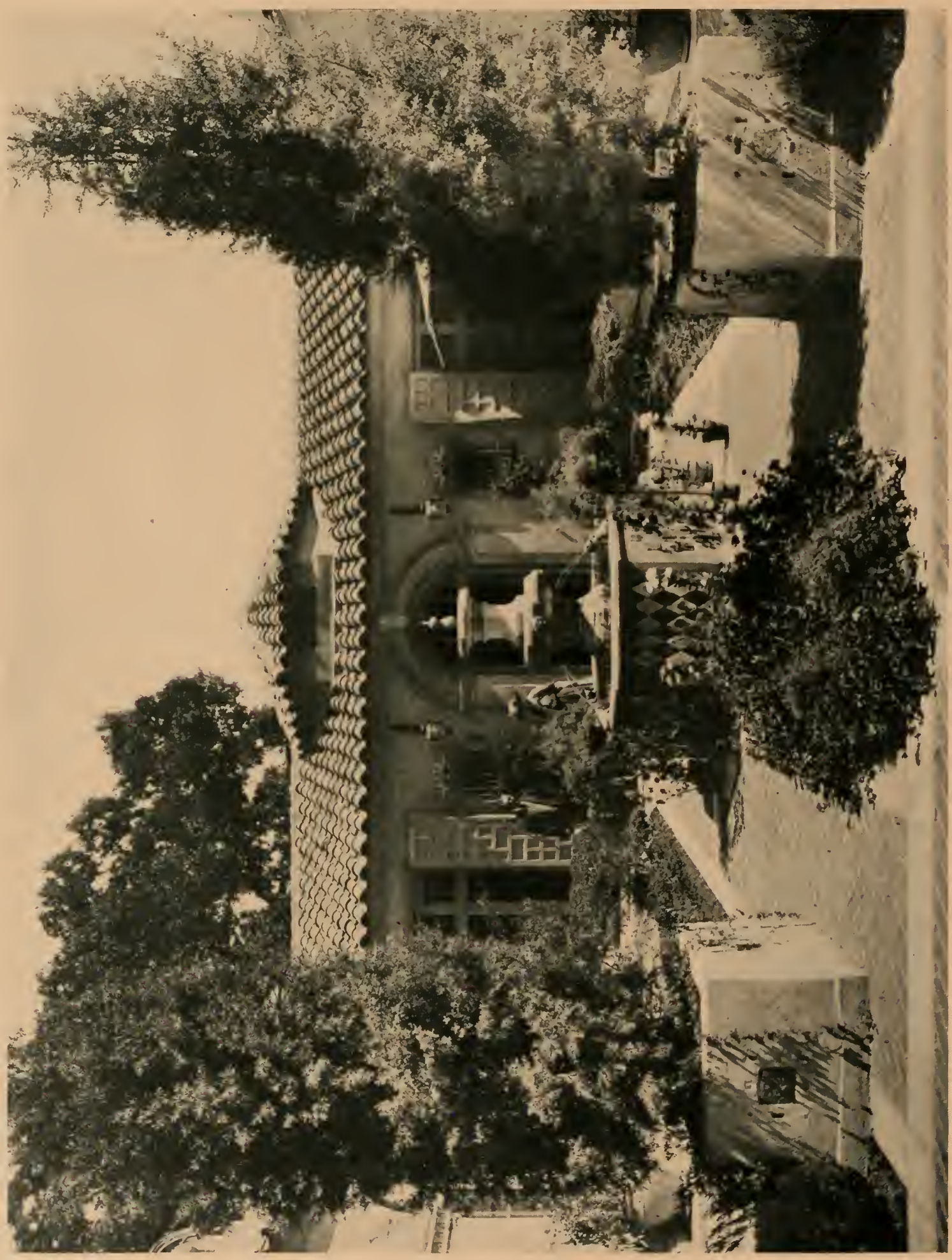
There has been received by the club a communication from the Beaux Arts Institute, announcing a class A project, dealing with the design of an opera house. A cash prize of $100 will be awarded the winner of this competition.

* * *

Architect E. W. Cannon, Ray Building, Oakland, is preparing preliminary plans for a nine-story class A steel frame and concrete medical center building to cost $900,000.

* * *

Architect W. E. Schirmer, 700 Twenty-first street, Oakland, is preparing plans for a two-story frame and stucco residence to cost $18,000 for Mr. M. C. Chapman, Jr.



ESTATE OF R. S. MOORE, MENLO PARK, CALIFORNIA. JOHN WILLIAM GREGG, LANDSCAPE ARCHITECT.

The Province of Landscape Architecture

BY PROFESSOR JOHN WILLIAM GREGG
Landscape Architect, University of California

LANDSCAPE ARCHITECTURE is now recognized as one of the arts of design. Its important function is to govern the economic and esthetic development of the surroundings of human habitations, and to promote the comfort, convenience, health and prosperity of national life by conserving and developing landscape values.

From time immemorial man has endeavored to shape his economic progress in such a way as to obtain from his environment two things generally recognized as essential in the development of a higher type of civilization. *Usefulness* and *beauty* are the two great factors which have governed the material and spiritual progress of mankind since the world began, and it can be stated without fear of serious contradiction or argument that the *Supreme Being,* whom we all worship and adore, was the first *Great Artist* who created the earth and all things thereon with infinite pains, and gave it to a needy race, which has been modifying, mutilating and neglecting it ever since. As a result of such rapid economic progress there has come to be recognized the need of a new type of designer whose province is to guide man's modification of the landscape in such a way as to secure the greatest possible economic and esthetic satisfaction out of it.

The advent of this new field of design has given rise to a separate profession made necessary by the discovery of so many new facts, and the increasing importance of so many known facts that older allied professions cannot presume to know or master them all. With a definite recognition of a newly segregated field of fact comes the acquirement of a new technique, the elaboration of theory in some new directions and the growth of a new technical language, all of which demand particular native ability and technical training to master. This is what has happened in the case of landscape architecture, for within comparatively recent years there has come an increased recognition of the value to the public of designed and organized cities, and of parks, reservations, and out-of-door spaces, and a keen interest in the design and development of private grounds of various kinds. There is now an effective demand for *designing skill* in the use of not only ground forms and the vegetation thereon but designing skill in the selection and arrangement of landscape and architectural elements in larger units for individual or public use. This demand has been met by the technically trained landscape architect because his materials and technique are not always those of the older allied professions of architecture and engineering. They require quite as much training to master in an ordinary lifetime, because in no field of art is it possible to design on general principles without a detailed knowledge of materials and technique. The broad-minded, well-trained landscape architect of today fully appreciates the reciprocal influence that one art may have on another, and is capable of thinking in terms that enable him to intelligently cooperate with allied artisans in the solution of problems involving a composition as a whole.

Probably no other art is so intimately associated with landscape art than is architecture. Both are concerned with the bringing together in some definite form many dissimilar elements into one harmonious whole. For example, the massing of foliage and the massing of the various elements of a building involve principles of composition. The scale and proportion of architectural masses, materials of architectural construction and problems of fenestration are all phases of architectural composition which may materially make or mar a landscape setting. Both the architect and landscape architect should be trained to a full appre-

A Spanish Tile Pool, Residence, Roy O. Long, Berkeley, Calif.
John William Gregg, Landscape Architect

ciation of the importance of interdependent problems, and be willing to think in terms of each other's art of design. As an example of technical differences that may exist in problems of design, and which at first thought appear to be governed by the same rules, let us consider the fact that the rules by which an architect establishes the rise and tread of an interior staircase of varying degrees of steepness, as conditions may require, or his desire may lead him, are not the same as those which govern the design of garden steps, or even a flight of steps leading up to a building. The feeling of breadth created by the outdoor spaces demands for comfort and effect differently proportioned treads and risers than might be used for inside stairways. Furthermore, an architect or engineer who has not been trained to think in terms of arranging ground areas or plant masses is apt to develop paths and walks that are too broad or too narrow, steps that are too steep, or steps that bear the wrong relation to their paths. Again, an architect in designing an interior staircase would never think of making the staircase wider than the width of the hall, but the landscape architect in designing a path leading to a flight of garden steps between two levels might find it necessary to make the treads wider than the path, for reasons that are optical and the result of centuries of landscape design.

The same technically developed abilities which guide the general design of a building should be exercised in creating the general setting of a building, because where architectural masses are dominant elements in the composition as a whole, they often govern the radiation of the principal landscape lines—the two lines of thought are inseparable. If a client is farsighted enough to have a landscape architect collaborate with an architect, then not only the landscape is studied as a setting for the building from the beginning but the building is thought of in terms of the setting which the architect and landscape architect *jointly* feel for it.

A Garden Vista, Residence, Roy O. Long, Berkeley, Calif.
John William Gregg, Landscape Architect

Garden Walk and Pool, Residence, Dean F. H. Probert, Berkeley
John William Gregg, Landscape Architect

It should not be inferred that landscape architecture deals only with problems involving architecture or engineering dominance, because in its larger aspects it may be concerned with the preservation and development of the broader natural landscape values in the form of public parks and other land areas in such a way as to provide that refreshment and calm that comes from a communion with beautiful and reposeful sights and sounds which Nature, aided by the hand of man, may abundantly provide.

A landscape architect is concerned with producing a composition which will be adapted to its use, be reasonable in cost, and at the same time possess that grace of form and beauty of expression in the character and attractiveness of its details which can only be brought about by the artist availing himself of the knowledge furnished by the master productions of this and other ages.

With all this in mind, there was founded in 1899 The American Society of Landscape Architects, which now has more than one hundred and fifty members, and which includes "in its membership only landscape architects of recognized ability and experience, whose methods of practice conform to the ethical standard laid down by the society and its several chapters in their official statement of professional practice. This statement explains that 'a landscape architect in good professional standing is one who has artistic ability and thorough technical training for dealing with the problems which he undertakes, and whose remuneration is an openly stated compensation received directly from his client for services rendered, and not a commercial profit on the material supplied or labor employed'."

·EDITORIAL·

The Annual Inventory of the Institute

VERY MUCH as merchants devote a yearly period to checking their stock, auditing their accounts, planning replenishment and expansion —so a professional body meets in convention, reviews its activities, determines its policies.

The Sixty-first Convention of the American Institute of Architects met in St. Louis this year —a peculiarly appropriate place. St. Louis is a dignified old city (as age is reckoned in these United States) which is entering a new period of development, showing a sudden, surprising energy in its physical and esthetic betterment, both public and private. The architectural profession finds itself in a decidedly similar situation; and this year's convention, under these revivifying conditions, could not fail to be of special interest to those attending, and of import to the whole body of Institute members.

It was representative. Delegates were present from all but two or three of the fifty-eight chapters; and one was impressed by the quality of the delegates. These were men of high character; of keen intelligence; of broad experience; of culture; of definite personality. A convention which could easily have become a battle-field for different points of view was characterized by sanity and clear judgment, by fairness and tolerance. With some inevitable—and desirable—divergence of opinion, there was obvious a spirit of cooperation. And it was not reluctant consent; it amounted to enthusiasm, in the desire for mutual understanding, and for concerted effort toward the improvement of architecture and of the conditions under which architecture is produced, in this country.

The character of the convention was established in its first session, by a special program devoted to the general subject, "The Mobilization of the Forces Which Make for Better Architecture." It would not be possible to sustain so high a note throughout a convention required to settle many very practical questions; but undoubtedly there persisted, throughout, the influence of those beautifully expressed ideals of beauty. That, in a word, was the theme—architects love beauty. To secure beauty, the architect "must be the most conscious, the most enthusiastic, and the most determined of all who are concerned. . . . And, we venture to believe, there has been the birth of a new spirit of cooperation between the professions and crafts which are engaged in creating the Architecture and the Fine Arts of our country."

With this new spirit in evidence, it can well be understood that the work of "taking stock," and the determination of policies for the future, were informative and inspiring. The reports of committees showed an amazing amount of faithful and able performance of duty—much of it being definitely public service work, much of distinct helpfulness to the profession. Space does not permit account of this work, but the names of some of the committees are significant of their scope: Education, Historic Monuments, Community Planning, National Capital, Public Works, Health and Safety, Earthquake Hazards, School Buildings, Small Houses, Structural Service, Industrial Relations, Registration Laws—consider the opportunities for constructive service in each of these subjects!

As to the general policy of the Institute, approved by the convention, it is clear: the determined maintenance of high professional standards, and withal a broader, more collaborative attitude toward allied professions and crafts and toward the general public. Far from there being any conflict in these aims, it is bound to follow, from better understanding of architects, both professionally and individually, that the necessity and importance of the Institute standards will be recognized more and more clearly. Architects have held too much aloof, have held back too modestly —or indifferently—from participation in community affairs. In the matter of public information, the Institute has gone a long way from its old attitude of reticence, and the procedure of supplying this in proper news shape is now an established and important official function.

Without making it a subject for any convention action, there was mentioned frequently the character of architectural design; on the one hand, the many evidences of new vitality and creative power, and on the other, the tendency toward standardization—the disappearance of local, individual characteristics. A warning note was sounded against the development of too cosmopolitan, general a type of architecture. To the Western delegates, it was interesting, and pleasant, to hear the universal comments on the vigorous and delightful work being done in the Far West, work so free and fresh in quality, yet so happily suited to climate, landscape and tradition that it can truly be called "Californian."

To realize what the Institute means, how much

[Concluded on page 51]

INSTITUTE AND CLUB MEETINGS

Pasadena Architectural Club

The annual installation banquet of the Pasadena Architectural Club was recently held at the Pasadena Athletic Club and was presided over by William J. Stone, outgoing president. Officers for the ensuing year were introduced and installed, they being Roy S. Parkes, president; John R. Jarvis, vice-president; Richard Ware, secretary; William S. Buyers (reelected), treasurer; William J. Stone, R. L. Westberg and Edward Mussa, members of the executive board.

John R. Jarvis was in charge of the entertainment and social features of the evening and presented a splendid and enjoyable program in which singers, speakers and other entertainers divided the honors. And lest it be forgotten, the food and refreshments were also worthy of comment.

The principal speaker was John C. Austin, F. A. I. A., who gave a very vigorous and pointed talk on "The Relation of the Architect to His Community and His Fellow Men." Anson C. Boyd, formerly of New York, followed this speaker and his remarks were particularly enjoyable since he cast them in a light and humorous vein.

Summarizing the activities of the year, Past President Wm. J. Stone noted that the organization has progressed in a most constructive manner. A score or more of representative speakers and authorities within the profession have been entertained and a number of inspection tours to surrounding cities, estates and notable architectural developments have been undertaken. The individual and collective value of these expeditions was a point especially dwelt upon by Mr. Stone. Reports of the secretary and treasurer showed that the club is in excellent financial condition, there being on hand a substantial surplus, which was voted into the permanent fund in charge of the executive committee.

* * *

Oregon State Chapter, A. I. A.

The Oregon State Chapter, A. I. A., is occupied with supervision of a model apprentice-built home for which it also lent cooperation in the drawing up of the plans. Construction on the dwelling is already under way. The sum allowed for the house proper, which contains six rooms and is of frame construction, is $6,000. The smallness of this sum caused the chapter to hesitate in sponsoring the project, which originated with the Portland Association of General Contractors. But the chapter finally decided to participate and is supplying all architectural service at cost, which includes design, construction, choice of materials and furnishings.

It is understood that the labor is being furnished by apprentices who are studying building, construction and allied subjects in the various trade and vocational departments of Portland's public schools. The project thus affords the students an opportunity of first-hand experience on a home structure of approved architectural standards and has the added value of being a stimulus to public interest in correct home architecture.

The house will be shown in a later edition of this magazine.

* * *

Architects' League of Hollywood

At a meeting of May 16th the Architects' League of Hollywood was addressed by Natt Piper, secretary of the newly formed Association of Southern California Architects. Mr. Piper gave a detailed account of the work planned and to be undertaken by the association. The Hollywood League members voted to lend its support to the State organization in every possible way and John J. Roth was authorized to write a letter to the association confirming this attitude of the League.

Tom V. Sawyer, who has recently been appointed by the Celotex Company as district sales manager for the Southern territory, was the speaker at a meeting held May 23d. Sawyer showed several reels of moving pictures, depicting the Celotex industry and following its products from the sugar-cane stage to the finished merchandise. Throughout the speaker emphasized the importance of sound building, as well as artistic finish, pointing out how his product served both ends, and these points proved of real value to the architects in attendance.

* * *

The Los Angeles Architectural Club

The May meeting of the Los Angeles Architectural Club, held on the 15th, at the University Club, was notable for a lecture on "Illumination in Relation to Architecture," given by Mr. Clark W. Baker, who is chairman of the Educational Committee of the Pacific Coast Electrical Association.

After discussing the functions of the human eye, the speaker followed out the effects of light upon that organ. Some of the most startling experiments were made by Mr. Baker, through the use of his own apparatus. And the statistics which he revealed concerning the results of bad lighting were astounding. A remarkable feature of the lecture was the speaker's ability to talk in laymen's language while discussing technical subjects. In considering the workings of the eye Mr. Baker used plates to illustrate his meanings, and brought to mind the fact that 87 per cent of our knowledge is gathered through that agent. This being so, the enormous importance of not mistreating that organ through harmful illumination was stressed. So much ignorance on the subject of lighting is current, even in the building of our schools, that there is an increase in defective eyesight of 19 per cent among children during the regular twelve years of school.

Even employers are not aware of the amount of work they are losing merely by decreasing the efficiency of employees through incorrect illumination. It is not

that there is generally an insufficiency of light, but light not properly directed. By the use of photographs Mr. Baker showed the correct and incorrect manner of lighting a room.

Aside from the physical reaction to light the speaker ingeniously, with a plaster head of Lincoln, displayed the control of shadows by positions of light. The change of expression, dependent upon shadows, was almost unbelievable.

Entering the field of color, Mr. Baker explained not only the effect of the different colors upon individuals but the effect of light upon color. He stressed the essential knowledge of a decorator along these lines, and proved by a most interesting experiment the fact that the eye was not intended to regard a solid color for a long period. Members of the club were asked to concentrate their attention for 15 seconds upon a red disc. When it was removed the complementary color blue was in its place. Nature had given relief to the eyes in that manner.

The next regular meeting will be held on June 5th, when the club will join with the Southern California Chapter, A. I. A., at the School of Architecture, University of Southern California.

As a result of the splendid cooperation given by the architects, the Los Angeles Architectural Club has been able to make great progress in its creation of a useful employment bureau for draftsmen. The calls are becoming more and more numerous every day. And every effort is being made to fill these positions as quickly as possible with good men.

In order to make the material offered by the small-house plan service of the Architectural Club thoroughly typical of the best work in this field now being developed in California, we hope shortly to be able to announce a competition to be held to stimulate interest to that end. It is planned that this competition be limited to very small houses, preferably groups, particularly adapted to the requirements of the home builders of modest means. Suggestions as to such a competition will be welcomed by Mr. Theodore A. Koetzli.

The fifty small-house designs selected from those entered in the competition held by House Beautiful will be displayed at the Architects Building Material Exhibit from June 25th to July 11th, by the small-house plan service of the Los Angeles Architectural Club.

* * *

Washington State Chapter, A. I. A.

The regular monthly meeting of the Washington State Chapter, A. I. A., held May 3d was largely devoted to reports of the several committee heads.

Acting for the absent chairman of the Committee on Institute Affairs, Chas. Alden presented several suggestions relative to matters billed for consideration at the National Institute Convention just past. Mr. Alden voiced the view that the proposed change in the Institute by-laws, dealing with the status of junior members becoming chapter associates, was an inadequate solution of that problem. The appointment by the national president of the chairman of the Jury of Fellows was recommended. The more severe penalties for nonpayment of dues was opposed. The proposal to limit officers of the chapters and chapter delegates to Institute conventions to not more than two members of one firm was considered impractical and a subject worthy of reconsideration by the Institute Board of Directors. Favorable support was given to the proposal made by the Executive Committee of the chapter to provide closer cooperation between the local body and the national organization through the appointment within the chapter of committees to parallel any special ones created by the Institute. In the matter of voting for a new Institute president, convention delegates were uninstructed.

Mr. Vogel, speaking for the Committee on Public Information, commented upon and displayed his file of recent newspaper clippings dealing with architectural work of chapter members. He recommended that standard signs be adopted to be placed on any work under construction which is in charge of an architect who is a chapter member. It was also suggested that some form of chapter endorsement be given local building materials and firms manufacturing materials or supplies. This matter was referred back to the committee for further discussion and formulation of policy.

Mr. Loveless, reporting for the Special Committee on Newspaper Advertising, asked for more cooperation in securing small-house plans for publication in order that the work that the chapter has undertaken along these lines may really do the architectural profession justice and benefit.

Relative to the subject of honor awards, Mr. Dugan, who recently served on a Seattle jury and a Tacoma committee dealing with such awards, related his experience with them. The sum of his opinion was that honor awards are now fairly well established, since they have been approved by the chapter and are being taken up by the Institute. They have a definite value in stimulating public interest in architecture and providing an incentive for better work within the profession. From his past experience Mr. Dugan expressed the belief that honor awards are best and most fairly handled when considered by the whole jury. He further suggested that in some cases it might be wise to have secondary awards.

These more weighty matters having been disposed of, the rest of the evening was turned over to the Entertainment Committee, who presented a supposititious art exhibit. The pictures represented classical examples of the academic school as against those of the modernistic, futuristic school. A humorous dialogue followed between champions of the respective schools. It was presently revealed that the choicest masterpiece of the futuristic clan had unknowingly been hung upside down—a fact which in nowise seemed to detract from its profound symbolical merits.

* * *

INVENTORY OF THE INSTITUTE

[Concluded from page 49]

it is steadily accomplishing, what its ideals and objectives are, and to receive a tremendous inspiration—it is essential that an architect attend one of the national conventions; and at his second convention he may himself become useful. There is no satisfaction quite equal to that felt when a man knows he has given worthwhile service to his fellows.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR — SERIAL ISSUE OF THE INSPECTOR — NUMBER SIX

Awning Building Laws Grossly Violated

Sidewalks Should Be Made Safe for Pedestrians

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

(This is the thirty-sixth of a series of articles on building codes)

WHY THE TOLERATION of gross violation of established building laws to regulating awnings over public sidewalks? Nearly all cities have ordinances to regulate the height of such awnings. Such laws establish definite clearance or distance between sidewalk and underside of lowest border of awnings. For example, building laws usually prescribe that awnings shall be at least 10 feet above the line of curb or sidewalk level and that the height of all movable canvas or cloth awnings and shades shall be not less than 7½ feet above the sidewalk.

Ordinances designed to regulate awnings enable merchants to use public property (sidewalks) on the assumption that such use of the sidewalks shall not encroach on the rights and privileges of pedestrians to the free and full use of sidewalks. Awning laws, of course, are enacted to protect pedestrians from injury —perhaps the poking out of an eye. But witness the disgraceful looking eyesores, not unlike dilapidated circus tents, that are tolerated and permitted to extend over public sidewalks in violation of established building laws.

Whatever may be the purpose of the law, so long as it is the law, merchants and property owners should respect it, especially since these laws grant certain privileges to those whose properties are benefited. But what about the duty of public officials who are paid to enforce all laws as they are written? Why allow uncitizenlike merchants and property owners to violate the awning building laws? Failure to conform with or enforce the law evidences disrespect, insubordination and neglect of duty.

Witness the pedestrians dodging and stooping to avoid low-hung awnings—new and old—maintained in gross violation of the law. There seems to be no good reason why pedestrians should suffer such inconvenience and discomfort. Pedestrians should not be required to be perambulating contortionists in order to avoid a bump on the head, or perhaps suffer their hats being knocked off and soiled.

Foot traffic is impeded because of these awning monstrosities. To avoid getting a Tunney knockout bump on the head, pedestrians traveling in opposite directions prefer to use the outer portions of sidewalks. Here even the merchants who violate the law should perk up, for low-hung awnings keep people from seeing window displays.

There are Safety Weeks, Fire Prevention Weeks, Cleanup and Paintup Weeks, Raisin and Prune Weeks, ad lib. Each city might well set aside a week right away when every policeman shall be given written instructions to notify every violator of the awning ordinance to raise forthwith his awning, shade or other contrivance that extends over or projects into the sidewalk—to provide a clearance of not less than 7 feet 6 inches between sidewalk and lowest portion of any awning projecting over the sidewalk. That, of course, would help a lot. But some day each city will have a municipal art or city beautiful commission that will bring about a more coordinated and artistic treatment of awnings and canopies projecting from buildings over public property.

And while discussing this subject, mention might be made for the need of another building law that will insure safety to pedestrians from getting hit on the head by a mechanic's tool or some other falling object, probably with fatal results. Witness painters blithely spattering colors and workmen working on upper stories of fronts of buildings bordering on the sidewalks, without any or but little effort made to protect persons using the sidewalks.

A heavy canvas tarpaulin stretched 8 feet or so above and over the full width of sidewalks properly supported would make for an inexpensive way to insure safety, and in all probability save someone from fatal injury, or at least save an Easter bonnet from spattering paint.

The two building ordinances here discussed may readily be put into effect in every city. They would eliminate much inconvenience, speed up pedestrian traffic and make for safety. But such building laws would fail to serve their purpose without aggressive, official enforcement.

THE INSPECTOR

EFFECTS OF SALTS IN MORTAR

Recent published report of experiments made at the University of Texas, designed to ascertain the effect of various salts in the mixing water on the compressive strength of mortars, is asserted to have produced the general conclusions quoted here as follows:

1. Sodium salts (chloride, sulphate and carbonate) are injurious to Portland cement mortars.

2. Magnesium chloride and sulphate have very little effect on mortar strength.

3. In general, the strength ratios tend to increase with age —that is, for a salt that reduces the strength, the reduction is less for greater ages, and for salt that increases the strength the percentage increase at three years is usually greater than at 28 days.

4. Sulphates are not necessarily injurious to mortar strength.

5. Two per cent of sulphate iron in the form of ferrous sulphate—that is, about 6 per cent of the salt—increases the mortar strength approximately 20 per cent.

6. Relatively few natural waters contain high enough percentages of total solids to make them unsafe for use in concrete.

"For some years it has been noted by members of the laboratory staff that natural sands containing finely divided iron oxide seemed to show abnormally high strengths, and it has been the opinion that the iron present might have some chemical reaction with the cement, thus increasing the mortar strength. The results obtained would seem to confirm the opinion," according to University of Texas Bulletin No. 2730, describing the experiments noted. "It would be interesting to know the effects of some other iron salts, and it is believed that it would be worth while to extend this part of the investigation to include the effect of available iron salts on the strength and other properties of Portland cement mortars and concrete."

* * *

A.G.C. LAUNCHES STATE BRANCH

The California State Branch, Associated General Contractors of America, was organized last month at a meeting of the executive committee held in Santa Barbara March 31.

Charles Bressler, Santa Ana, past president of Southern California Chapter, was elected president; E. Paul Ford, president of San Diego Chapter, vice-president, and D. H. MacQuiddy, president of Santa Barbara Chapter, secretary.

The executive committee consists of ten members. Those appointed are: Ford J. Twaits, president, and K. R. Bradley, director, Southern California Chapter; William A. Hudson, president Ventura Chapter; James F. Caldwell, Visalia, president; Walter J. Wilkinson, Watsonville, past president, and Harry Lesser, San Francisco, Northern California Chapter; W. W. Campbell, president Sacramento Chapter.

* * *

Delger Trowbridge, San Francisco attorney and resident of Oakland, succeeds J. E. Olmstead of Petaluma as a member of the California State Industrial Accident Commission by virtue of appointment recently made by Governor C. C. Young.

* * *

Architects recently granted licenses by the California State Board of Architecture include Walter R. Hagedohm, John E. Kauzor and Anthony A. Kauzor of Los Angeles, and Frank C. Hope of San Diego.

ARCHITECTURAL COMMISSION URGED

To check present alarming tendencies toward nondescript architecture in San Diego, Harold Angier, president of the City Planning Commission, and Chief Building Inspector Oscar G. Knecht are advocating the creation of a municipal architectural commission, according to the San Diego Sun, which states:

"Angier recommended that Mayor Harry Clark appoint at least three accredited architects to work in conjunction with Knecht in approving plans for all buildings submitted to the building department.

"A city architect to be chosen by the commission would spend his entire time consulting with contractors and architects concerning the plans for their proposed buildings, under Angier's plan.

" 'Give me such a commission and in 30 years San Diego will be the architectural gem of the coast,' Knecht said. 'Many of these old buildings which are now eyesores would have attractive fronts.'

"One of the proposed commission's duties would be to superintend a uniform architecture at Lindbergh Field, Angier said.

"If the proposed commission cannot be appointed in time, Angier said, the harbor and planning commission would guarantee that a competent architect be employed to approve all plans.

" 'This commission would in no way interfere with the small architect or contractor who now draws plans for homes and buildings,' Angier said.

"The mayor and council will be asked to consider the appointment of the commission in the near future."

* * *

CODE CHANGED TO BUILD CITY HALL

Even when a city wishes to build a municipal edifice building codes sometimes need to be amended. Everett, Washington, for example, discovered that the allowable floor loads prescribed by ordinance were too exacting and the architect recommended the adoption of an amendment in order the more economically to rear the municipal structure. Los Angeles, too, recently had to make changes in its building regulation for heights of building in order to allow the new City Hall to soar skyward more than twice as high as other buildings are permitted to be built.

These two cases no doubt were handled with wisdom and intelligence, but they show that building codes are not infallible. This fact would seem to indicate that requests equally meritorious made by private individuals should not arbitrarily be refused and that such requests handled more tolerantly would in many instances better serve all concerned.

* * *

NEW ROOFING CODE IN PASADENA

Pasadena has adopted a new and amended building code requiring that all buildings in fire district No. 1, and all buildings of classes "A," "B" and "C" be covered with fire-retardent roofings. Thirteen types of roof covering are prescribed in the new ordinance. The types of roof covering adhere to recommended practice evolved by a committee of manufacturers and building inspectors.

* * *

San Mateo has adopted a new plumbing code, and among other things provides that house sewer connections of vitrified clay pipe shall be joined with approved asphaltum jointing compounds.

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IN THE PROFESSION

The Roosevelt Hotel, Phoenix, Arizona, has been taken over by Mr. George L. Johnson and he has commissioned Architect Louis L. Door, 1038 Subway Terminal Building, Los Angeles, to prepare plans for an addition of seven stories to the present nine-story structure which will provide 300 guestrooms, lobby, banquet hall and private dining room. The present building will be entirely rearranged and a garage and laundry will be erected in connection. The cost of completing this project will be approximately $1,000,000.

* * *

Architects Miller and Pflueger, 580 Market street, San Francisco, are preparing preliminary plans for a 15-story class A office building with five-story class A professional building and theater adjoining on each side for Phoenix, Arizona. Mr. George L. Johnson, Phoenix, Arizona, and Dr. F. E. Morgan, 426 Hunter-Dulin Building, San Francisco, are promoting this enterprise. The buildings will cost approximately $3,000,000.

* * *

Architect Benjamin McDougall, 353 Sacramento street, San Francisco, is preparing plans for a two-story class C brick hotel building to be erected at Rio Del Mar, Santa Cruz county, California, for Monroe, Lyon and Miller. The building will cost $200,000.

* * *

Architect George Sellon & Company, California State Life Building, Sacramento, is preparing plans for a five-story reinforced concrete hotel and store building, for Mr. Harvey Rasmussen, 4224 Stockton boulevard, Sacramento. Building to cost $200,000.

* * *

Architect J. C. Hladik, Monadnock Building, San Francisco, is preparing preliminary plans for a seven-story class A apartment building to be erected in Fresno by Mr. J. A. Manning, 421 Mills Building, San Francisco. The building will cost $135,000.

* * *

Architect D. A. Jaekle, 349 Justin drive, San Francisco, is preparing plans for 15 nine-room frame and stucco residences to cost $12,000 each for Bell & Sylvester, contractors, 2049 Ocean avenue, San Francisco.

* * *

Architects Hunt and Burns, 701 Laughlin Building, Los Angeles, have been commissioned to prepare plans for a three-story basement and lodge building for the Independent Order of Foresters.

* * *

Architect W. H. Ratcliff, Chamber of Commerce Building, Berkeley, is preparing plans for a two-story frame and stucco residence to cost $22,000 for Mr. C. H. McIntyre.

* * *

Architect H. H. Winner, San Francisco, is preparing plans for a two-story residence to be erected in the Marina district by Mr. John Fabbris. The building will cost $20,000.

* * *

Architect Dwight C. Powell, 683 South Alvarado street, Los Angeles, is preparing plans for a five-story apartment and garage building for Mr. Oscar Reilly.

* * *

Architect Douglas Stone, 354 Hobart street, Oakland, is preparing plans for a three-story class C apartment building to cost $75,000, for Mr. D. H. McCorkle.

Architects Dean and Dean, California State Life Building, Sacramento, and Architects Starks and Flander, Ochsner Building, Sacramento, have been commissioned to prepare plans for a four-story reinforced concrete club building for the Sutter Club. The building will cost $200,000.

* * *

Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are preparing plans for a church building to be erected at Main and C streets, Tustin, Orange county, California. The building will cost $50,000.

* * *

Architect Earl A. Roberts, Lloyd Building, Seattle, has completed plans for a 14-story class A hotel building for Mr. Gardner J. Guinn, Hoge Building, Seattle. The building will contain 335 rooms and apartments and will cost $1,000,000.

* * *

Architect Harry Hudson, American Bank Building, Seattle, Washington, is completing plans for an 11-story and basement reinforced concrete apartment-hotel to be erected at Eighth avenue and Spring street and to cost $750,000.

* * *

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing plans for a 14-story and basement class A hotel building for Mr. Earl Taylor. The building will contain 302 rooms and will cost $600,000.

* * *

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing plans for a 12-story hotel building to be erected at Long Beach. The building will contain 310 rooms and will be of reinforced concrete construction.

* * *

Architect W. Douglas Lee, 709 Textile Center Building, Los Angeles, has completed plans for a 12-story and basement class A apartment building for Mr. B. Rosenberg. The building will contain 270 apartments and cost $750,000.

* * *

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is preparing sketches for a reinforced concrete residence to be erected in Pebble Beach by Mr. Carl Parker, and to cost $150,000.

* * *

Architect C. K. Denman, 219 Hollywood Security Building, Hollywood, is preparing working drawings for a two-story 16-room Italian type residence to cost $50,000.

* * *

Architects Bakewell and Weihe, 251 Kearny street, San Francisco, are preparing working drawings for a six-story class A concrete addition to the Lane Hospital, San Francisco. The improvements to cost $750,000.

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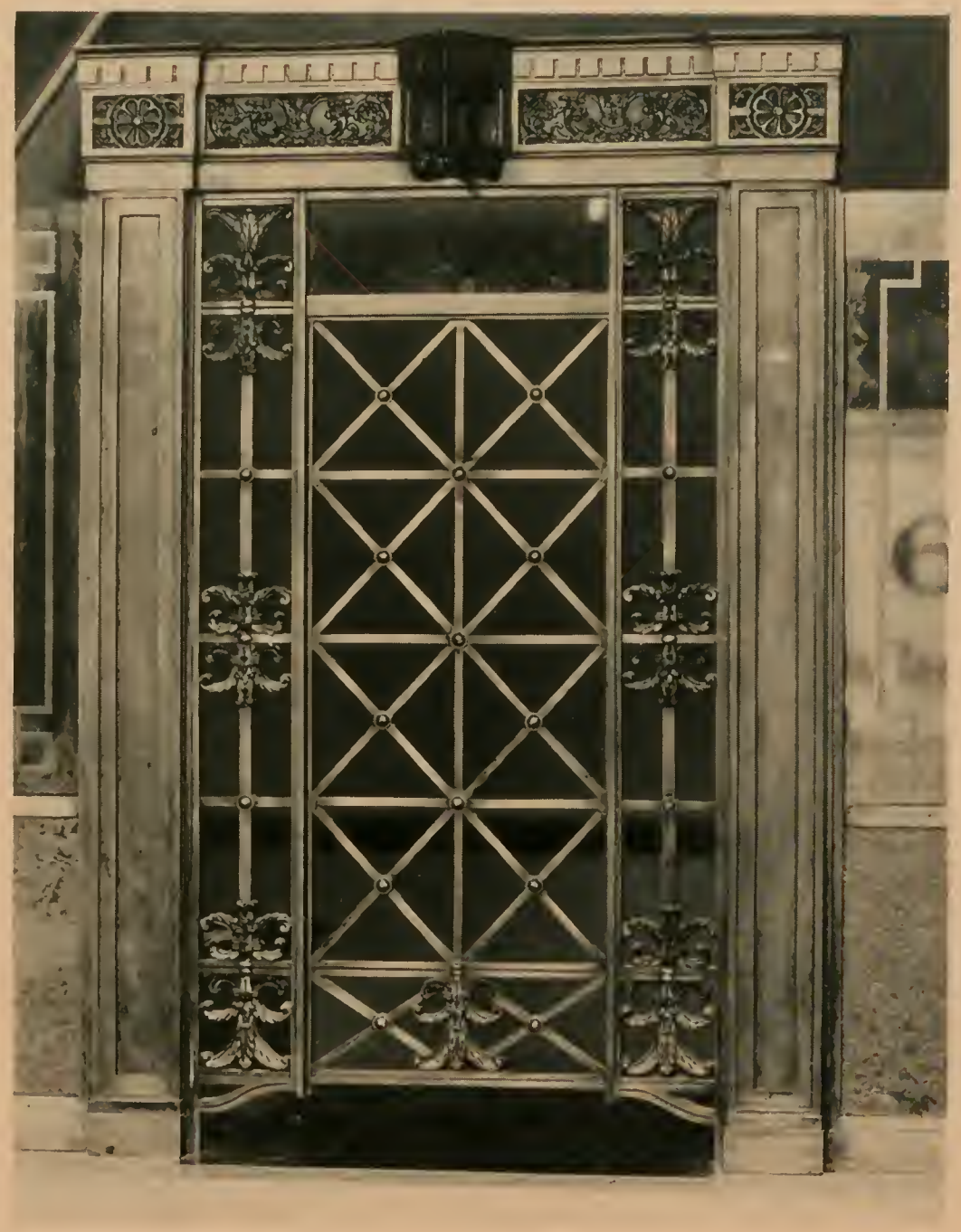

Executed by Architectural Iron Works

LEFT—ENTRANCE, UNION BANK & TRUST CO., LOS ANGELES, CALIFORNIA.
RIGHT—HAND-CHASED BRONZE COUNTER SCREEN, GUARANTY BUILDING AND LOAN ASSOCIATION BUILDING, HOLLYWOOD, CALIFORNIA.

GRILLE WORK, UNION BANK & TRUST COMPANY, LOS ANGELES, CALIFORNIA.

Executed by A. J. Bayer Company

Executed by A. J. Bayer Company

Cast Iron and Bronze Entrance Door Executed by Architectural Iron Works

LEFT—DOORS TO ENTRANCE LOBBY, CITY HALL, LOS ANGELES, CALIFORNIA.
RIGHT—ENTRANCE, COMMERCIAL CLUB, LOS ANGELES, CALIFORNIA. CURLETT AND BEELMAN, ARCHITECTS.

FACTORS IN HOME REFRIGERATION

[Concluded from page 43]

apartments of the building. Air-cooled compressors in these installations should not be placed in a room where the temperature will be lower than 25° F. or higher than 100° F. Water-cooled types should never be located where the temperature will fall below freezing. The number of apartment units any single compressor may service runs as low as six to as high as 20 with a food chamber capacity of 5 cubic feet. Fifteen would appear as a safe maximum, but, of course, this point must be considered and determined in the light of the construction, design and ability of the compressor in connection with the size and capacity of the individual units and the temperature of the rooms in which they are located.

There is a definite relation between the height of the building, the probable customary room temperatures, the cabinet model and the compressor model to be specified. For all these points the manufacturers of such equipment have made due allowances. There are certain models in both air-cooled and water-cooled compressors designed to serve installations whose lead lines run vertically 75, 100, 120, 150, 175 and 200 feet, and so on, from the central basement point. These compressors likewise have their models adjusted to the room temperature most likely to obtain through the greater part of the year and both of these factors are in turn adjusted to the size and capacity of the food chamber. Length of horizontal lead lines is also worked out and accounted for. Thus, in making compressor and cabinet specifications, it is necessary to see that these elements are adjusted to building height and room temperatures in order to assure satisfactory functioning.

In order to secure adequate protection to suction and liquid lines, it is advisable to enclose them in some sort of conduit or covering. In order to permit discontinuance of operation to any section or unit of the installation for repairs, servicing or other purposes, an adequate supply of valves should be placed along the lines.

In this paper it cannot be said that an exhaustive presentation has been made of refrigeration in general, or even of domestic refrigeration in particular. Only such points have been mentioned as seem likely to guide the architect and builder to a program of question asking, wherein he himself may determine precisely what system or unit is best suited to the case in hand, and the exact manner of its installation to serve the demands of economy, dependability and all-around satisfaction in home refrigeration.

* * *

"RHAPSODIES IN WOOD"

Intended to be the first of a series, there has been issued by the California Redwood Association an exceedingly attractive publication under the above title. It is in the shape of a small portfolio, containing twelve separate sheets, each with a sepia cut illustrating the use of redwood for both exterior and interior treatment of residences. These views are well-chosen bits of architecture by leaders of the profession in California, reproduced from very charming photographs by the architect-photographer, William Clarke, of Los Angeles. Any architect would gladly find a place for this portfolio in his library. It is published by the Association, whose headquarters are 24 California Street, San Francisco.

* * *

A sufficient number of written acceptances having been received for Simplified Practice Recommendation No. 83, Kalamein Single-Acting Swing Doors, Frames and Trim, the Division of Simplified Practice of the Department of Commerce announces that the project is now in effect, as of April 1, 1928, subject to annual revision or reaffirmation by the industry. This recommendation, which has been accepted by manufacturers, architects, contractors, engineers and other users, provides for a simplified list of stock items.

* * *

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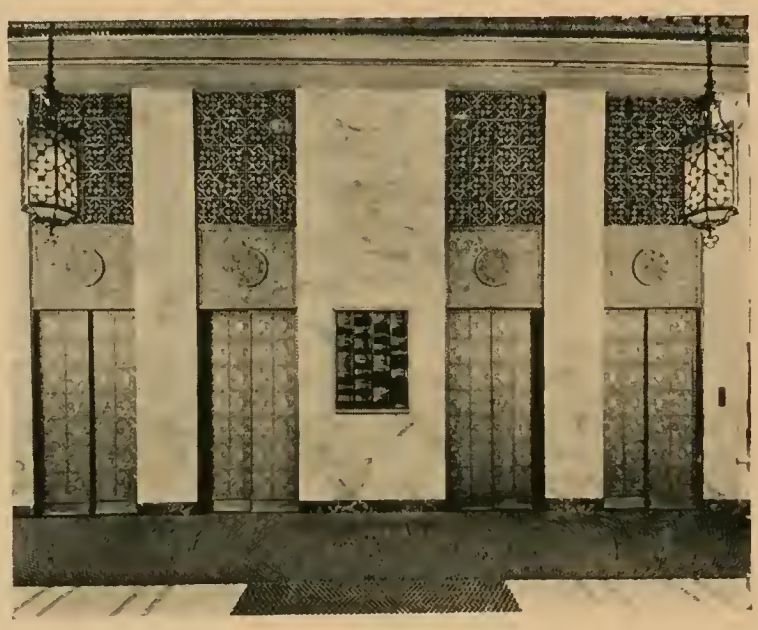

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Architect

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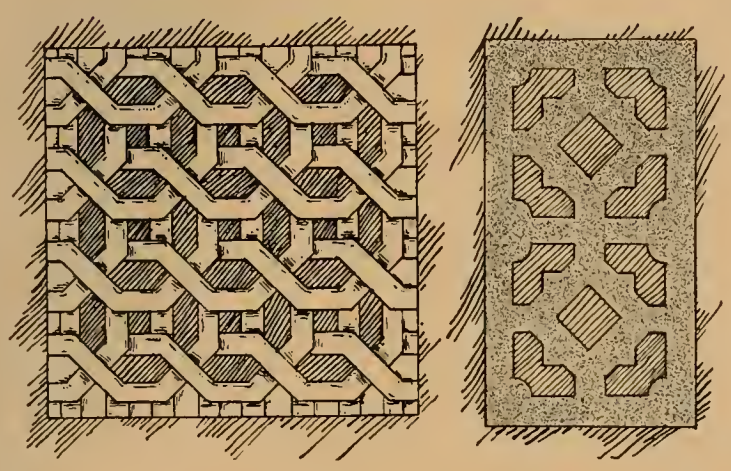

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Report on Sixty-first Convention, A.I.A.

The Sixty-first Convention turned out to be a very important one. Besides hearing reports from standing committees, a record of highly satisfactory work, delegates were called on to decide two matters of major policy for the Institute.

It approved the plan of the Board of Directors to liquidate the affairs of the Press and the Journal of the A. I. A. and the concentration of all activities and offices of the Institute in the Octagon, at Washington, D. C., and by its choice of new officers authorized the continuation of the board's policy.

Of special interest to the Northern California Chapter were the following items: The board was directed to prepare and put into effect a program for honor awards by each chapter, by the regional divisions, and eventually by the Institute.

A new standard form of bond was approved.

Action on delinquent dues was taken, placing a member in default after three months, subject to special remission or extension, for cause, by the board.

No nomination was received by the Jury of Fellows in time for it to take any action this year.

The A. I. A. has withdrawn from the National Board for Jurisdictional Awards, which now ceases to exist.

The position of Field Secretary has been created, to promote the increase of membership of the Institute.

The report of the Northern California Committee on Office and Drafting Room Standards was presented to the Recorder, in open convention, and will be passed on to the board for proper disposal.

New officers were elected as follows: President, C. Herrick Hammond, Chicago (Second Vice-President for 1927-8); First Vice-President, J. Monroe Hewlett, Brooklyn (director 1927-8); Second Vice-President, Wm. J. Sayward, Atlanta; Secretary, Frank C. Baldwin, Washington, D. C. (reelected); Treasurer, Edwin R. Bergstrom, Los Angeles (reelected); Directors, for three years, Louis La Beaume, St. Louis, Mo.; Chas. D. Maginnis, Boston, Mass.; Chas. Butler, New York.

Respectfully submitted,

HARRIS C. ALLEN,
Delegate, and Pres., Northern Calif. Chapter, A. I. A.

* * *

NEW PABCO SHINGLES

The Paraffine Companies, Inc., were hosts at a luncheon meeting in the Palace Hotel, Thursday, June 7, at which the new thatched type Pabco mineral surfaced shingles were introduced to the architects. The profession was very well represented and all acclaimed the meeting, which was conducted by Mr. J. I. Holder of the engineering department of the company, as being most interesting and instructive.

Several model displays illustrated the harmonious effects in shadow and color which are available with the new thatched type shingle.

* * *

Architects Hyman and Appleton, 68 Post street, San Francisco, are preparing plans for alterations and additions to the Hotel Clark, corner of Taylor and Eddy streets, San Francisco. The improvements will cost $100,000.

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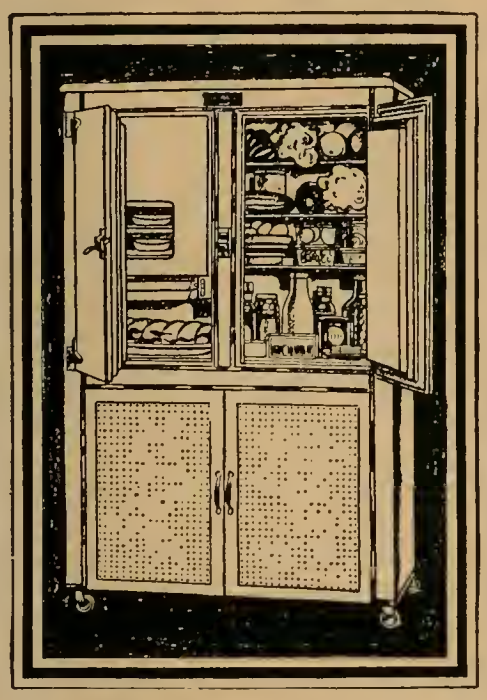

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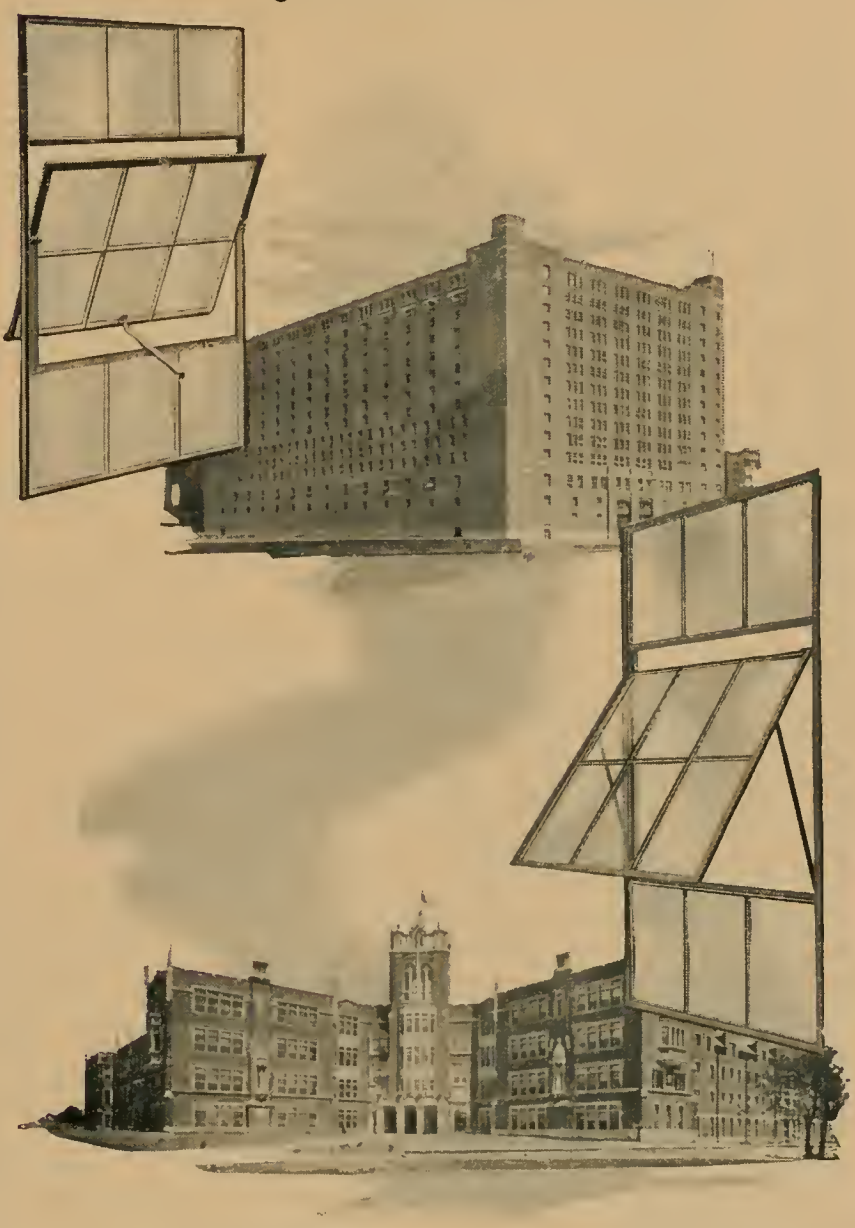

THE TRUSCON PLANT at Los Angeles, California, is now fabricating economical and thoroughly practical Steel Windows, making available to Western Architects and Builders Truscon quality and prompt service. ¶All Pacific Coast offices maintain a staff of experienced engineers who will cooperate with you with suggestions, estimates and any desired information.

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Architect Edward J. Borgmeyer has moved to 322½ South LaBrea street, Los Angeles.

* * *

Architect William Barber has moved to 700 South LaBrea street, Los Angeles.

* * *

Architect C. A. Truesdell announces change of address to Box 217, Hyde Park Station, Los Angeles.

* * *

Architect Edward C. N. Brett has moved to 857 Oneonta drive, South Pasadena, California.

* * *

Architect Henry S. Bent has moved to 3316 West Twenty-fifth street, Los Angeles, California.

* * *

Harold C. Feree, architect, is now located at 378 Grand avenue, Oakland.

* * *

Architect Benjamin J. Bloser has moved to 39 West Sixth street, Los Angeles.

* * *

Architect Hart Wood announces the removal of his offices to rooms 516, 517, 518, Kauikeolani (Hawaiian Trust) Building.

* * *

A communication has been received from Atlee B. Ayres, architect of San Antonio, Texas. Mr. and Mrs. Ayres are now touring Spain by automobile.

* * *

Leo M. Barnett, architect, announces removal of his office to room 1130, National Bank Building, Fifth and Spring streets, Los Angeles.

COMPLETE EXHIBIT OF DESIGNS IN NATIONAL SMALL-HOME CONTEST

About July 21st there will be hung in the Architects' Building Material Exhibit, Sharon Building, San Francisco, the complete collection of some 200 small-home designs, as submitted in the recent national small-house contest of the House Beautiful magazine. The exhibit is being put on by THE PACIFIC COAST ARCHITECT, and is sponsored by the San Francisco Architectural Club and the Northern California Chapter, A. I. A. The exhibition is without charge.

Gwynn Officer, architect of Berkeley, California, was winner of the first prize in this contest and a complete showing of the home so honored was made in the March issue of this publication. In all there were 40 California architects who submitted designs in the competition. Besides the prize-winning plan, there were 10 others of these 40 whose general excellence merited special mention by the judges of the contest. Through the Los Angeles Architectural Club we lately obtained the names of these people and we publish them as follows:

First Prize Design.—Gwynn Officer, Berkeley, Calif.

Honorable Mention Designs.—Donald D. McMurray, Pasadena; Albert J. Schroeder, Pasadena.

Other Approved Designs.—Helen Dean Bogan, Ojai, Calif.; Floyd Emery, Santa Barbara, Calif.; Franz Herding, Hollywood, Calif.; Frederick Kennedy, Jr., Pasadena, Calif.; Leslie Lippiatt, Pasadena, Calif.; Angus McSweeney, San Francisco, Calif.; Sidney B. Noble and Archie T. Newson, San Francisco, Calif.; Lutah Maria Riggs, Santa Barbara, Calif.

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The following is a list of the firms represented and products on display:

California Art Tile Co.—Tile
Austral Window Co.—Windows
Victory Valve Co.—Flush Valves
Pacific Manufacturing Co.—Doors
J. E. Rodgers & Co.—Hough Shades
Everwear Sign Mfg. Co.—Metal Signs
Imperial Brass Mfg. Co.—Flush Valves
Sunset Towel Supply Co.—Towel Supply
C. J. Fire Equipment Co.—Fire Extinguishers
Supreme Varnish & Enamel Sales Co.—Varnish
Marosky Co.—Compo Flooring and Magnesite Sleeper
Frank Adam Electric Co.—Switches and Panel Boards
Cincinnati Time Recorder Co.—Time Clocks and Telechron
Elevator Supplies Co.—Elevator Accessories and Equipment
Hess Warming and Ventilating Co.—Steel Medicine Cabinets
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Sunset Roof Company—Composition Shingle Roofing and Roof Coatings
Albatross Steel Equipment Co.—Medicine Cabinets and Kitchen Cabinets
Forderer Cornice Works—Elevator Cabs and Metal Partitions
American Brass Company—Copper and Brass Products
Hipolito Screen Co.—Disappearing Window Screens
San Jose Flagstone Company—Landscape Architects
Oakland Ornamental Compo Works—Compo Work
Fox Furnace Company—Warm Air Furnaces
Western Hardware Co.—Builders Hardware
General Water Heater Co.—Water Heaters
Pole and Tube Works—Steel Flag Poles
Hauser Window Co.—Window Fixtures
Universal Steel Products Co.—Windows
Enterprise Oil Burner Co—Oil Burners
Tablet & Ticket Co.—Office Directory
Window Muffler Co.—Window Muffler
Michel & Pfeffer—Steel Windows
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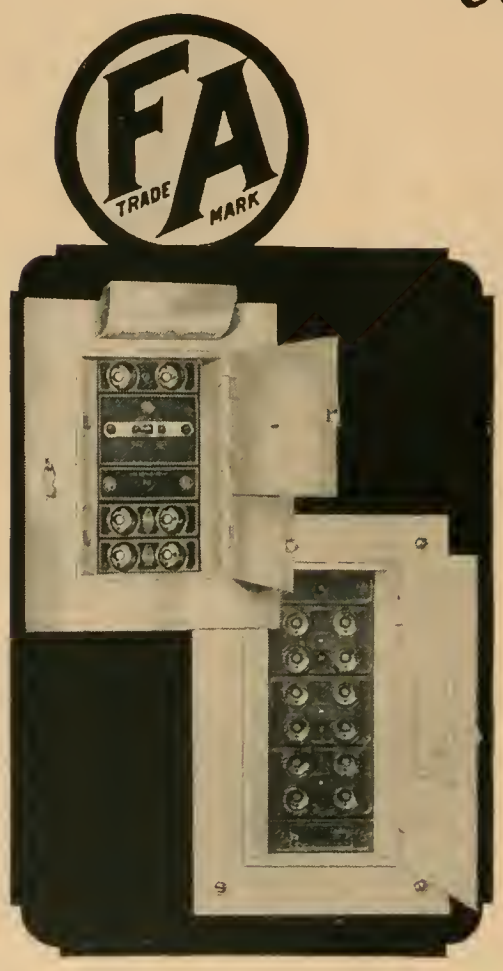

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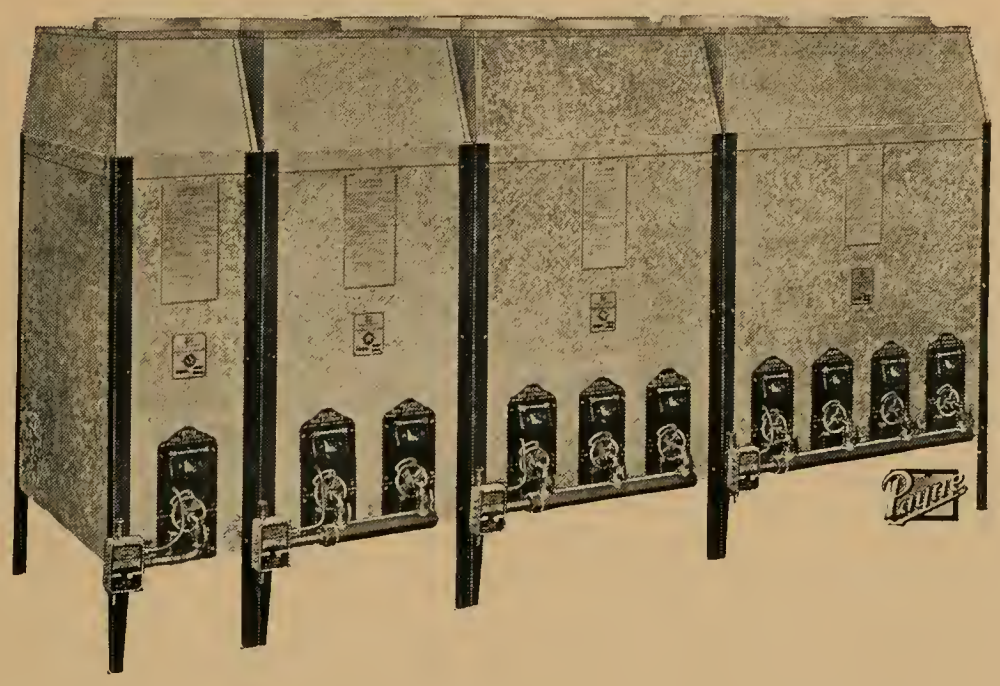

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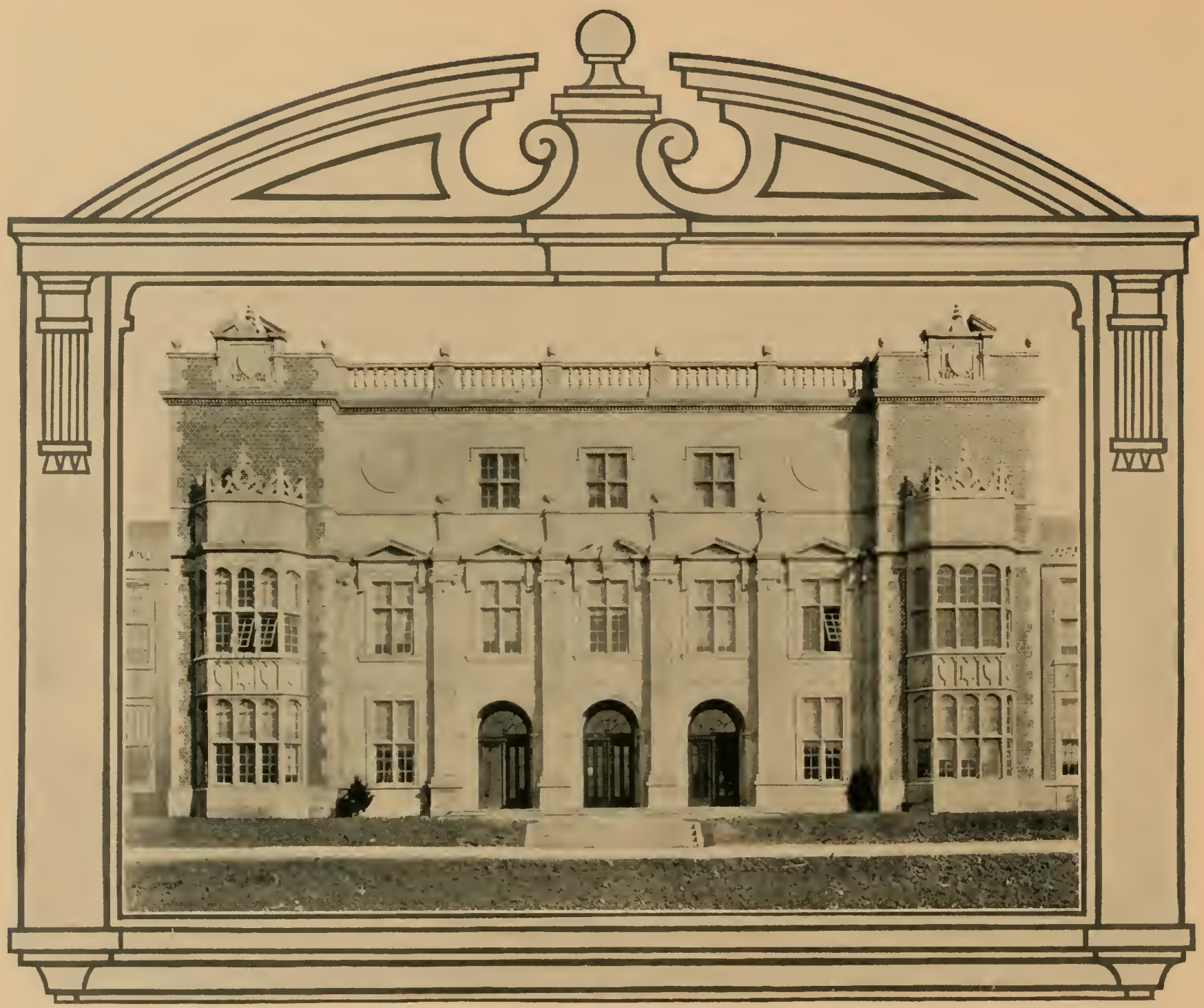

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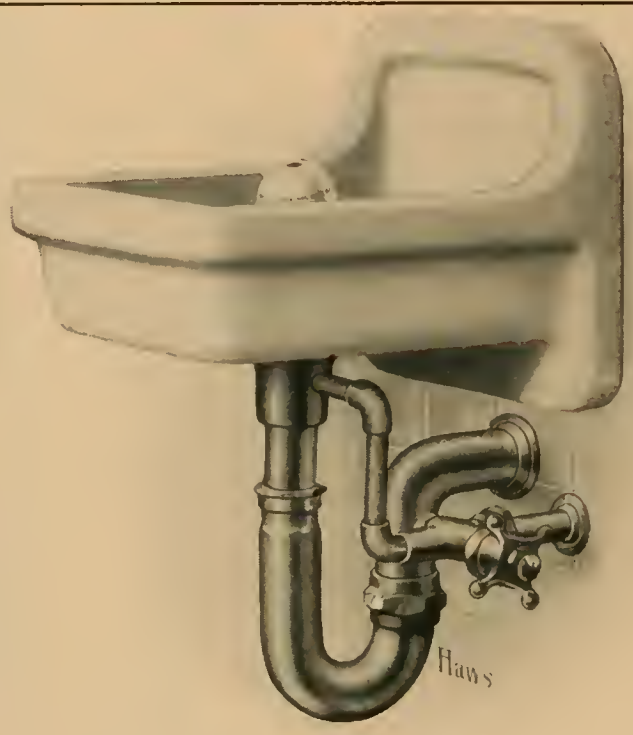

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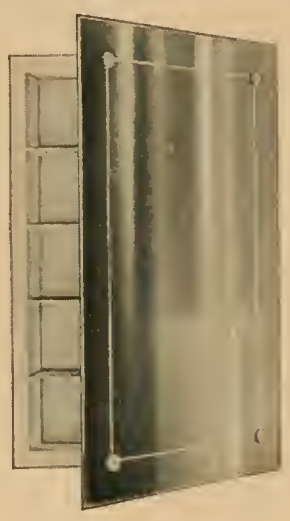

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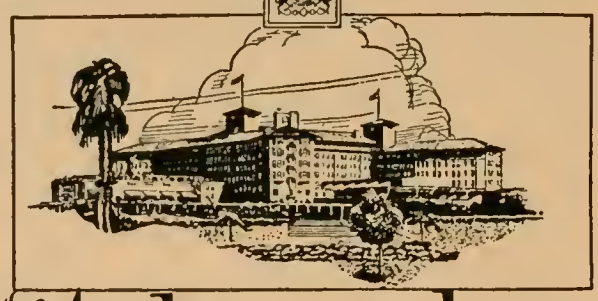

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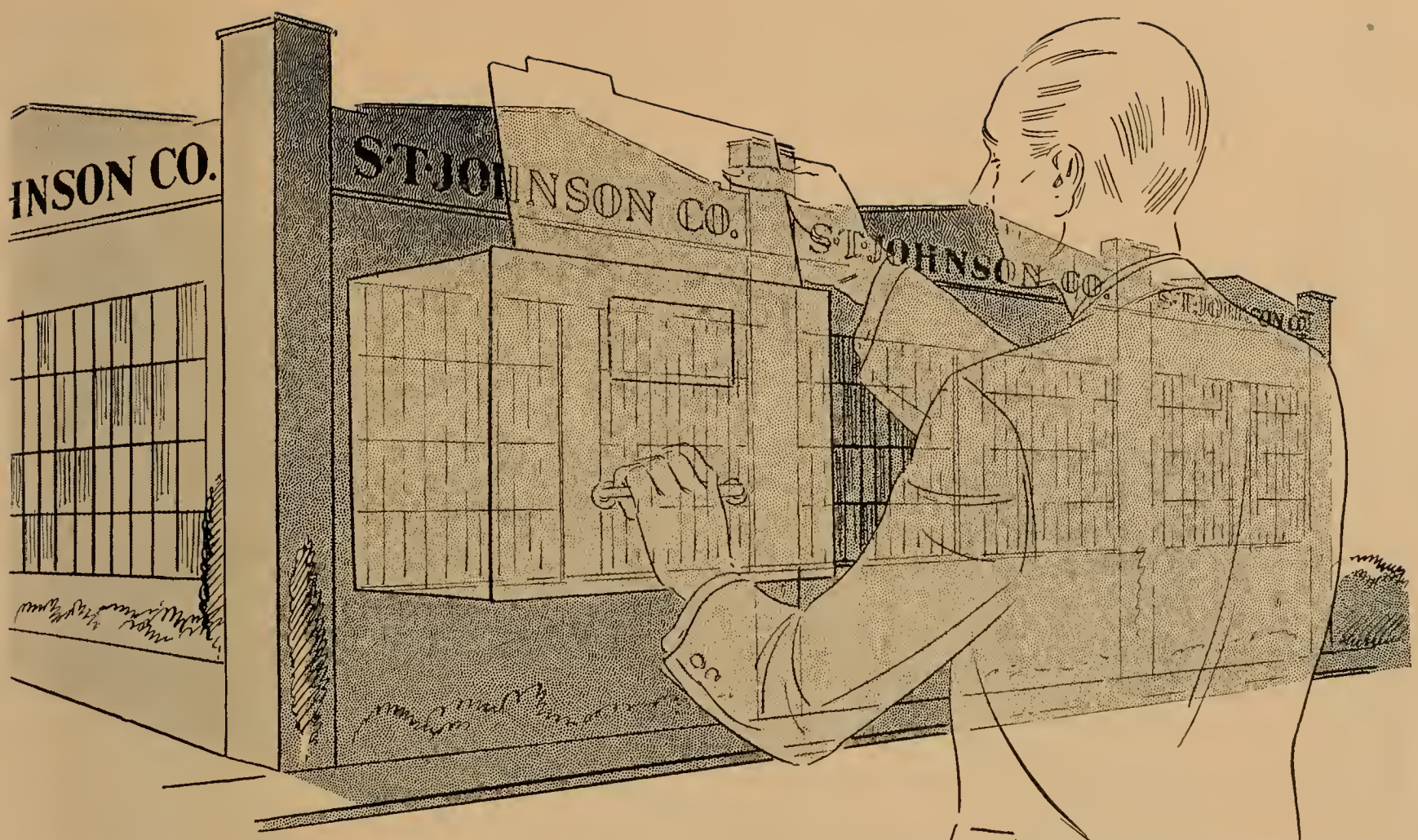

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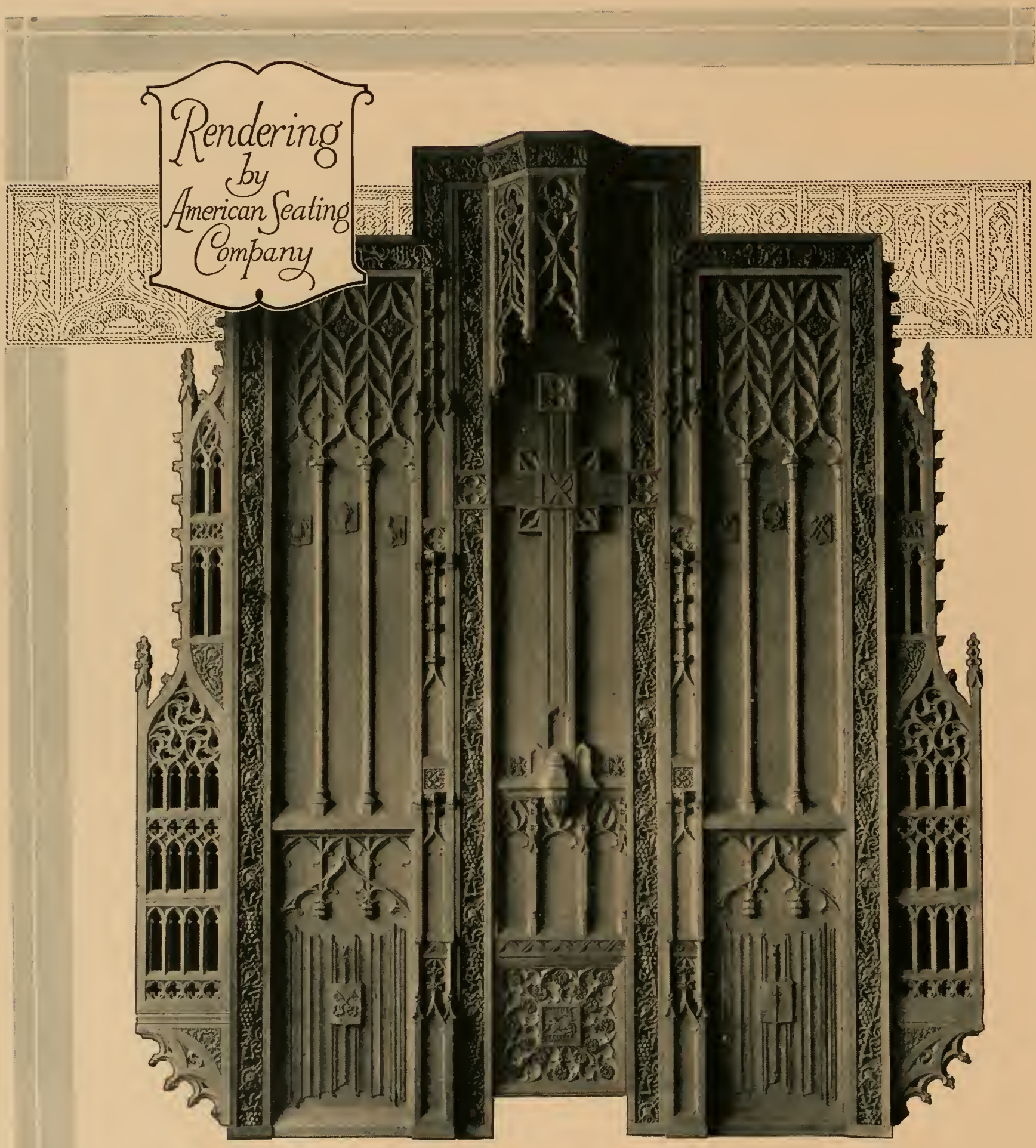
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Reredos showing
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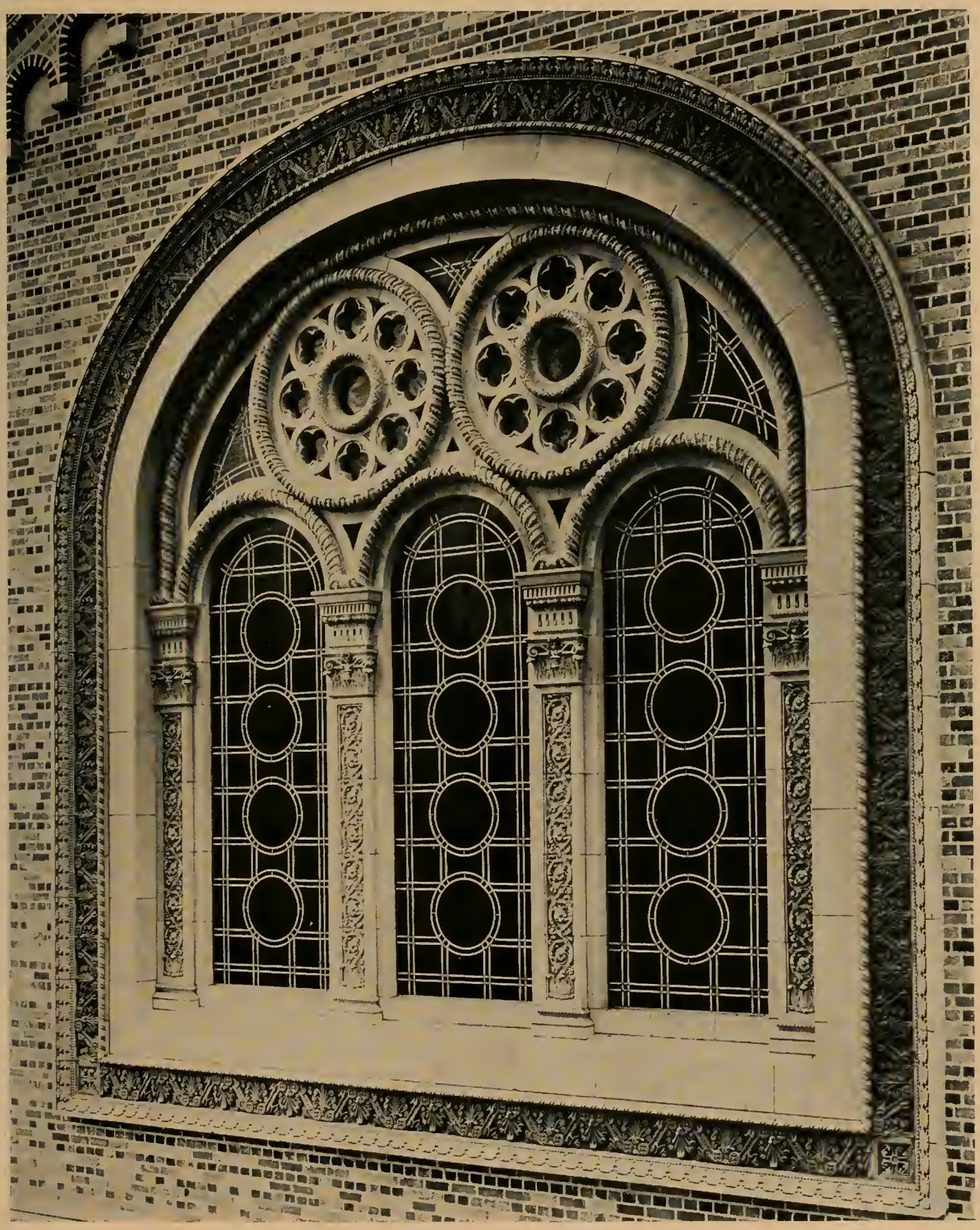

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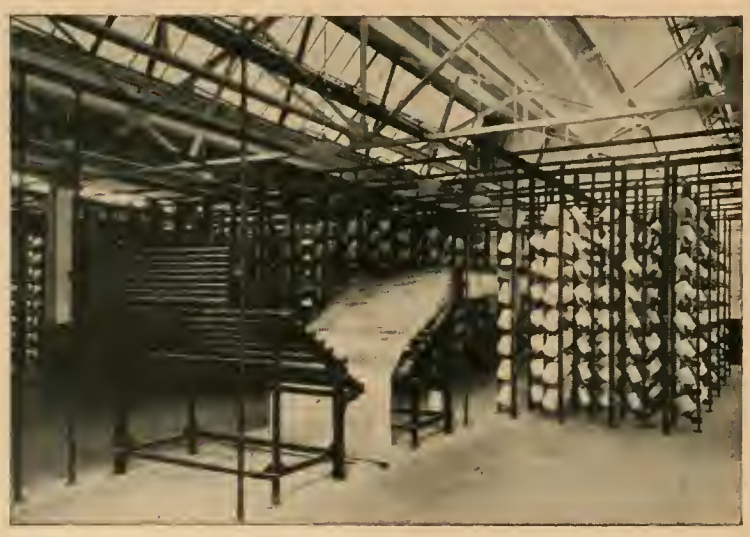

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VOLUME XXXIII — SAN FRANCISCO AND LOS ANGELES, JULY, 1928 — NUMBER SEVEN

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VOLUME XXXIII

PACIFIC COAST ARCHITECT

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JULY 1928

In Discussion of Shop Courts

BY ZOE A. BATTU

IF ALL the architectural forms to which the layman and the professional are most irresistibly and unfailingly drawn, the enclosed court of either the residential or commercial building is preeminent. We never weary of visiting, exploring and rediscovering the enclosed court. Let us but hear of the existence of a new one or famous one and we do not rest until we have visited it, examined it and compared it with others of our knowledge.

Wherein lies this strange spell of the court? And since we are showing and especially considering what are commonly known as shop courts, what significance does this form have from a practical and esthetic standpoint? In reality, the court is nothing more nor less than an outdoor room. It embodies and combines a sense of privacy, shelter and protection and a contact with nature, her plants and the outdoors that is always quite lacking within the rooms of a structure. For this reason the court very obviously finds its greatest prevalence and possibilities in tropical and semitropical climates, but that does not mean that it loses its charm and is wholly out of place in colder climates. Its very character as an outdoor room endows it with the never-failing spell of Nature, regardless of the climate, the season or the moods of the weather.

Entering the commercial court, the shopper feels that he is in another small world. Here is a fountain, trees and flowering shrubs, pleasant nooks in which to rest and smoke. Mere shopping becomes an adventure. Every small shop adjacent to the court is an exotic, delightful world that must be looked into. What treasures not purchased on the spot are filed away in the mind pending a more financially auspicious day. These small shops, carrying highly specialized and oftentimes costly wares, gain immediate and future customers that they perhaps would never attract in an environment and atmosphere with less appeal to the imagination. Thus are joined, in the court of shops, that material thing, Business, with that vague (so often scorned) quality, Imagination, to the practical purposes of the former and the entire satisfaction of the purchaser.

It is only natural that Southern California should produce the most extensive and notable array of shop courts in this evolving Western architecture. The very early Southern attempts in this direction sometimes show evidences that they were planned and built by workers who were gaining a personal familiarity and skill in designing and adapting to a newer land these units, so long familiar to European architects. Some of these buildings are crudely overdone, a trifle overstressed and theatrical. But a sure footing is being found by native architects, and there are a goodly number of Western courts notable

[Concluded on page 47]

LA FLORERIA, EL JARDIN PATIO, VENTURA, CALIFORNIA.
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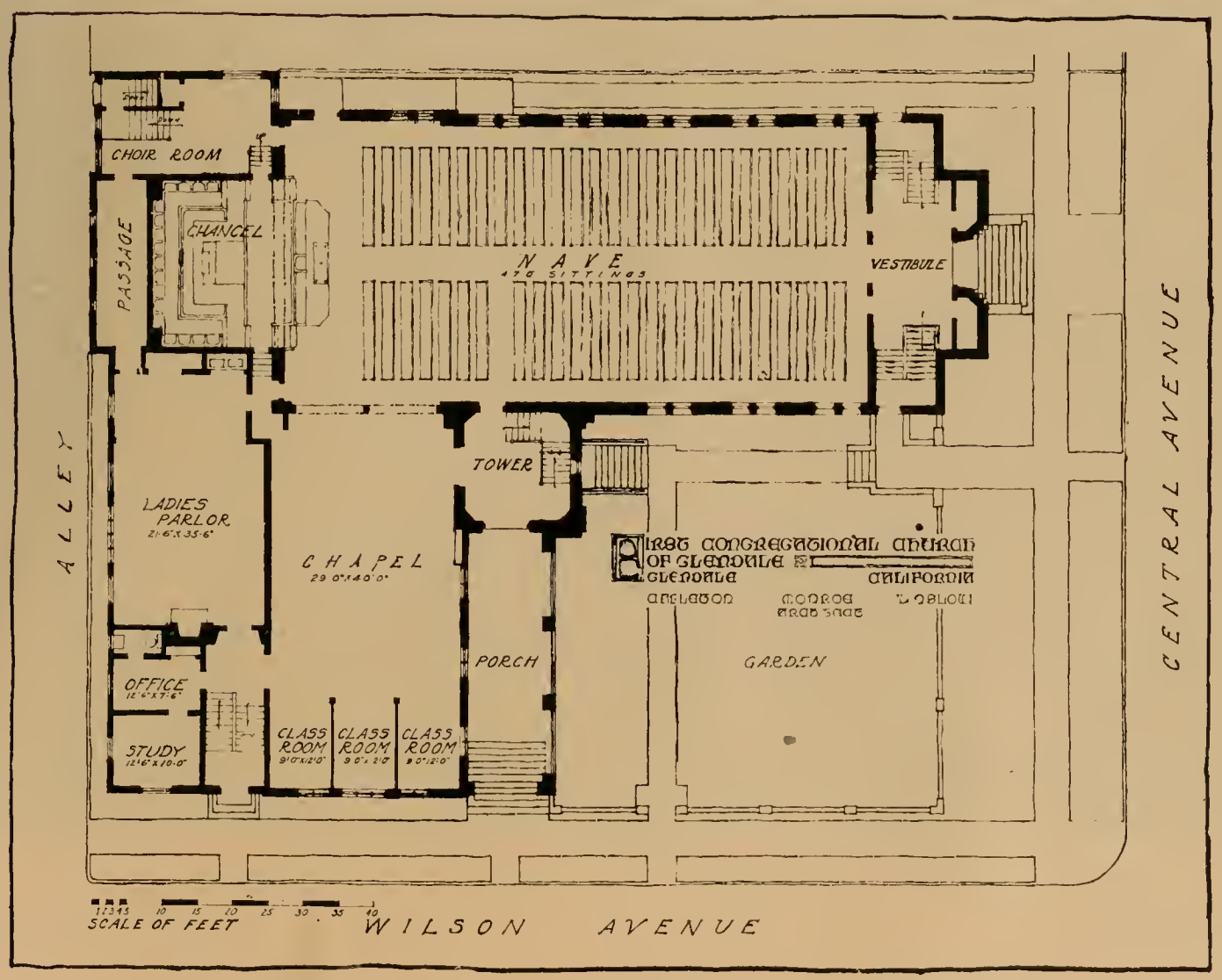

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A Competition Prize House

THIS CHARMING HOME, built in Portland, Oregon, from plans for the home design which won first prize of $2,000 in the West Coast Woods Architectural Competition, was opened to the public on January 29. The home was designed by Otho McCrackin, Hutchinson, Kansas. The design was one of twelve awarded prizes in the competition, which was sponsored by the West Coast Lumber Bureau and conducted last year under the auspices of the Washington State Chapter, American Institute of Architects.

The home was built by the Henderson-Bankus Company, Portland, under the auspices of the West Coast Lumber Bureau and The Oregonian, a Portland newspaper.

A house is now being built in Seattle, Washington, by Chris Iverson & Son, from the same plans under a similar arrangement made by the bureau with the builder and the Post-Intelligencer.

Four of the major commercial woods of the West Coast—Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce—were used in construction of the Portland prize home. The same woods will be used in the Seattle home.

All the framing, studs, joists, rafters, sheathing, subflooring, basement posts, girders and lath were of Douglas fir. Sitka spruce and Western red cedar were used in the exterior. The mud sills were Western red cedar and the house, of course, has a shingled roof. Sash and frames were of Douglas fir. All bedroom floors were of vertical grain West Coast hemlock. Downstairs floors were of random width vertical grain Douglas fir, having a narrow V-joint and pegged at different points. The living room has Douglas fir beams in the ceiling.

The library is paneled with Douglas fir veneer.

Both in the library and living room there are a number of sand-etched designs which are proving so popular at this time.

The cabinets in the kitchen are of Sitka spruce. Several of the rooms are finished with hemlock and others with fir. Port Orford cedar has been used in some of the closets.

Almost 4000 persons went through the house on the day it opened. More than 40,000 went through it during the four weeks it was open to the public.

LIVING ROOM, PRIZE HOUSE.

The Telephone Phase of Home Planning

BY RICHARD C. SMITH
The Pacific Telephone and Telegraph Company

THE FIRST THOUGHT as well as the last word in planning a home concerns the advance provision of telephone facilities. Architects and builders, in meeting the exacting requirements of clients, with respect to essential service features, recognize that their desire for telephone convenience depends upon a knowledge of the adaptability of the various services offered by the telephone company in residential use; and an appreciation of the personal satisfaction to be derived from the provision of adequate and flexible service arrangements.

The plan advanced by the telephone company, through its business offices, is logical and not at all complicated or expensive. It takes into consideration the desirability of providing convenience and comfort in a home by making every necessary arrangement at the start. Founded upon a wide experience in the field of home telephone usage, the company has concentrated essential data and suggestions in literature, for complimentary distribution to interested customers. Written in nontechnical and, therefore, easily understood terminology, these booklets offer valuable guidance to home owners, builders and architects. They contain typical telephone arrangements and construction suggestions for homes.

In the general ensemble, before construction work on a home is started, are the important service features —gas, water and electricity. Equally essential is telephone service. The architect in his floor plans gives a practical representation of a home; a clear and convincing picture of the convenience which the family of his client will enjoy. During the course of his consultations with a prospective home owner, the probable requirements for telephone service are estimated, and it is determined in what rooms and what locations telephones should be placed. Conferences of this nature are primarily in the client's interests, and are dedicated to the preservation of a home as it was in the beginning—a beautiful creation of architectural genius, by making unnecessary subsequent alterations.

Briefly stated, this advance provision of telephone facilities simply takes into account the placing of conduits (or pipes) for telephone wires to the different rooms, so that telephones may be connected easily; the provision of suitable equipment for the reception of wires from the outside; and as accurate a decision as possible with respect to the location of telephone instruments and floor plug connections in rooms, taking into consideration quietness, light, accessibility and artistic results.

It is, of course, true that preferences for telephone locations in homes vary among owners. It is generally conceded, however, that two or more telephones are necessary; and that in the larger homes the number of telephones is primarily governed by room arrangements and family customs. With this thought in mind, the advantages of individual rooms as telephone locations are summarized below:

A telephone in the hall is particularly accessible, at all times, to members of the household and guests.

A telephone in the master bedroom provides convenience, safety and privacy.

In the kitchen, a telephone is practically indispensable, as it is used for ordering supplies, and it enables servants to answer calls without necessity for entering the family living quarters.

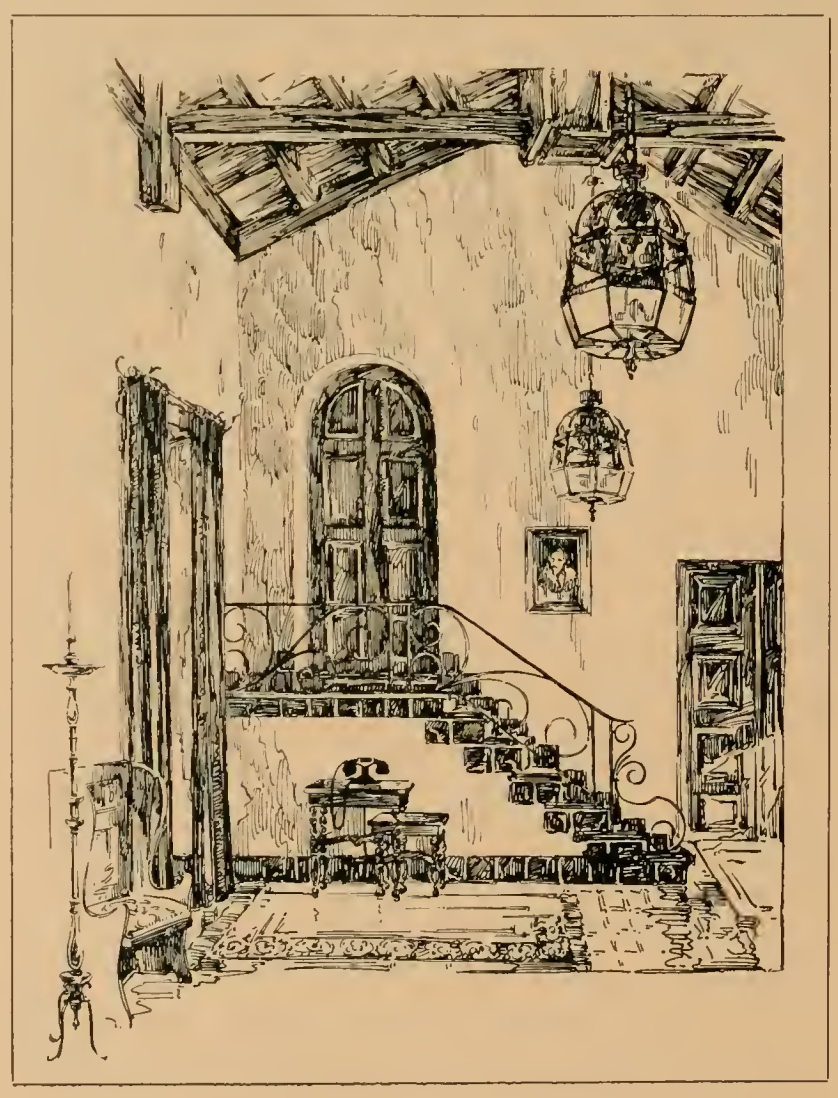
The dining room, less frequently used than other first floor rooms, is a very desirable telephone location, affording quiet and privacy, and convenience at meal times.

A telephone in the study, den or library is ideally situated, with respect to privacy, quiet and accessibility.

In the boudoir, a telephone furnishes the same convenience to the housewife that a telephone in the den or study gives to the husband.

The flexibility and diversified uses of telephone service in the home are practically unlimited. Various types of wiring plans and arrangements may be adapted to the requirements of the household; so that certain telephone bells will remain silent and others will ring, as occasion demands; several telephones may

[Concluded on page 50]



·EDITORIAL·

The Campaign for Good Architecture

THE Northern Section of the new State Association of California Architects is now completely organized and ready to function. At a meeting in San Francisco on June 30, the Advisory Council, composed of architects elected to represent the profession of Northern California (divided into thirteen geographical districts for convenience), elected two of their number to serve on the Executive Board.

These gentlemen, Mark T. Jorgensen of San Francisco and Charles F. B. Roeth of Oakland, together with Albert J. Evers, from the State Board of Architecture, Northern District, and William I. Garren, from the Northern California Chapter, American Institute of Architects, constitute the executive and administrative staff for the North. A similar form of organization is almost perfected in the South, and the two branches of the board will function together and separately much as is the case with the present State Board of Architecture, Northern and Southern Districts.

Matters of general policy and administrative system will be determined by the two boards sitting together, with Myron Hunt, Regional Director, A. I. A., as ex-officio member to coordinate activities between joint sessions. Each board will deal with problems in its own part of the State, and carry on, simultaneously, efforts to promote better understanding between the general public and the architectural profession.

The main object of this new State association is, of course, to assist in bringing about better enforcement of the State Act to Regulate the Practice of Architecture. As all measures of the Commonwealth must be, it is based upon consideration for public health and safety. That these are endangered by the erection of buildings designed by incompetent, untrained persons is obvious. An additional injury to public welfare is not definitely mentioned in the act—that is, the physical aspect, the exterior (and, for that matter, the interior) appearance of buildings. No one can deny that ugly, ill-designed buildings affect seriously the reputation, lower the property values, and retard the proper development of communities, and are of grave concern to their citizens. This phase of the situation is one of which architects, naturally, are acutely conscious; and they feel it their duty to impress upon the public the importance of good design as well as good construction and protection against poor sanitation, fire risk, faulty light and ventilation, and so on.

As with many other worthy causes, the formation of this new association has resulted in other benefits. It has brought all the architects of the State into harmonious working relations. Fired by a common enthusiasm for the betterment of intolerable conditions, these men have gathered together from all quarters, and have found that they not only speak a common language, have common interests, but also that their brother architects are men of ability, of culture and charm, with interesting personalities and pleasant human attributes.

And, as a matter of fact, most architects are like that, wherever you find them. They are artists, but humanized by their direct contacts, developed by their responsibilities; they are business men perforce, but broadened and uplifted by their devotion to the tradition and dignity and ethics of their profession, by their instinctive love of beauty.

For another thing, this movement bids fair to shake up and wake up architects from the ruts into which they have settled, the lethargy into which they have fallen. It is not exactly disparaging to say that architects are modest, that they shun publicity and the competitive struggle of modern business, political, social, existence. But there is an unavoidable inference that this is partly due to laziness, snobbishness, cowardice, and that architects are shirking a real obligation, call it moral or civic or what you will, behind a screen of professional prejudices. Their long-established, loyally protected Code of Ethics need not and must not be violated, but rather should be enlarged to include more comprehensively their obligations to the public, as to making more available their expert advice and service, and information thereof.

The progress of the new association will be watched with sympathy and hope by all who are genuinely interested in California.

* * *

Honor Awards for Craftsmanship

THE Northern California Chapter of the American Institute of Architects, assisted by the San Francisco Chamber of Commerce, is organizing an exhibition of fine craftsmanship in all materials and articles connected with building in San Francisco, and will issue certificates of award to those firms or individuals whose work is selected by a jury of architects as displaying particular

merit. The exact dates during which the exhibition will be held have not been fixed, but it will occur sometime during the months of August or September. All firms desiring to enter the exhibition, however, should address the Committee of Awards of the Northern California Chapter of the American Institute of Architects in care of the San Francisco Chamber of Commerce. As far as possible, the committee will circularize all firms in the city, but any firm whose name and address have not been secured will be sent detailed information upon application. The only restrictions are that the article or workmanship must have been manufactured or executed in Northern California since January 1, 1926, for installation in San Francisco buildings by firms actively in business here.

In 1927 the local Chapter of the American Institute of Architects successfully held an exhibition of the work of Northern California architects in the De Young Museum in Golden Gate Park. This exhibition will be held every alternate year, and it is proposed to hold the honor awards for craftsmanship on the intervening years, of which the present exhibition will be the first. The idea behind this exhibition is to stimulate fine craftsmanship and to let the architects and the community in general know about and see the best work being produced in this community. It is hoped that in succeeding years the awards will be given a wider scope and will include the whole of the northern part of the State.

* * *

Advertising and the Architect

(For the purpose of this imaginary interview, the Producer is a composite of that host of manufacturers, agents, contractors, who produce materials and labor necessary and suitable for structural and decorative uses. The Architect, of course, is a typical representative of his profession.)

The Producer speaks to the Architect:

"How, in the name of common sense, am I to Get Over a Message to You? I'd like to tell you about several improvements which make my line better than any other, better than my own stuff has been hitherto. But you refuse to see the salesmen I send, and apparently the printed matter I mail you, or the copy in magazine ads, is not read. What to do?"

The Architect answers:

"Do you think I have nothing else to do besides listening to salesmen who call by the score and would stay by the hour—if they got past the rail? Or wade through the piles of mail that come every day—letters and pamphlets and catalogues, bulging with bunk? And your ads—I can't help getting an occasional glimpse as I read my magazine each month, but even that sometimes makes me so sick that I turn the pages in a hurry to find something more interesting.

"If you really have made some improvements, I should like to know about them; and I ought to know, because sooner or later Mr. Smith or Mrs. Jones will ask me what I think of this or that, and I'll have to evade the point, or bluff, or say it's not thoroughly tested yet.

"But you'll have to get the information to me somehow; I certainly haven't the time to go around asking everyone if he has any new dope, and how about it, please? Think up some better way."

The Producer tries again:

"Will you let me send a good talker, armed with a nice, partly funny movie, to one of your meetings, when he can break the glad tidings to all of you together, in a regular Painless Parker fashion?"

The Architect is not sold:

"That might be very interesting in some cases; but we have a limited number of open meetings, and if the precedent were once established, most of your brotherhood would be yelling, 'Pull! Favoritism!' until they were given a hearing, too; and I fear most of our own members would get so bored in a short time that they would stop coming to meetings. After all, we don't need a long lecture or elaborate demonstrations; we are (I hope) trained experts in design and construction, with a general understanding of all the special forms of equipment or service—and ought to grasp the salient points without difficulty or delay. If these could only be condensed to essential limits, and printed in agreeable form—for our poor eyes suffer so much at best!—and we could glance over them in leisure moments, at home, say——"

The Producer is inspired:

"You mean, if I cut out all the Bunk, just give you the Main Idea, a Proved Fact or Two, maybe offer to send you more complete data if you're interested, and arrange it so the page will kind of catch your eye pleasantly—give it what you architects call 'composition' or 'balance'—and have it in an architectural journal that you like to read at home—that you just can't help but absorb the good news in spite of yourself? I think I get you——"

The Architect spills the beans:

"Now you're talking sense. I've often wondered why you people expect to 'sell' an architect when you don't study his viewpoint, talk his language, understand his personality. Give us the information we need, in the way we like—and I'll say we will do our part in the cause of better building. But don't send an ad, written in Chinese, to South America."

* * *

ANNOUNCEMENT

A Small-House Competition

A second competition for small houses is announced by The House Beautiful Publishing Corporation. There will be two prizes: $1,000 for the best small house of five to seven rooms, inclusive, and $1,000 for the best small house of eight to twelve rooms, inclusive. The houses submitted may be of any style and of any material, and must have been built (not remodeled) recently in any part of the United States. The competition closes November 9, 1928.

Send for the complete announcement, with rules for presentation of photographs and plans, to The Small-House Competition Committee, 8 Arlington street, Boston, Massachusetts.

INSTITUTE AND CLUB MEETINGS

Northern California Chapter, A. I. A.

The Northern California Chapter, A. I. A., concluded the business of the 1927-28 spring season with its May meeting. Activities have been suspended for three months and will be resumed the third Tuesday in September.

* * *

The State Association of California Architects, Northern Section

Minutes of the First Joint Meeting of the Executive Board and Advisory Council

Meeting—A joint meeting of the Executive Board and Advisory Council was held on June 30, 1928, at 6:30 p. m. at the Mark Hopkins Hotel. The meeting was presided over by Mark T. Jorgensen, chairman.

Attendance—The following were present: John Donovan, Oakland, Calif., represented the State Board of Architecture in the absence of Albert J. Evers; Harris Allen, Oakland, represented Myron Hunt, Regional Director, A. I. A.; William I. Garren, San Francisco; Chas. F. B. Roeth, Oakland; Mark T. Jorgensen, San Francisco; Leo F. Starks, Sacramento; Ralph Wyckoff, San Jose; Frank V. Mayo, Stockton; E. L. Norberg, San Francisco; S. H. deLange, Watsonville; Ernest Flores, Richmond; Wm. F. Herbert, Santa Rosa; Newton Ackerman, Eureka.

Election—After a brief discussion, prior to the election of members from the Advisory Council to the Executive Board, it was decided that the members representing the architects at large of the Northern District should preferably be chosen from the vicinity of San Francisco. An election was held and the following were unanimously elected members of the Executive Board: Mark T. Jorgensen, San Francisco; Chas. F. B. Roeth, Oakland.

General Business—The meeting opened, and the members offered a silent standing tribute to the memory of the late Charles Peter Weeks.

The meeting then proceeded, after the business being outlined by the chairman, Mark T. Jorgensen, who introduced Mr. Donovan, the representative of the State Board of Architecture. Mr. Donovan gave a very thorough and inspiring talk on the attitude of the State Board of Architecture towards the new association, and in detail explained the present system of enforcement of the law, which should be remedied. Mr. Donovan stressed the necessity of starting to work at once, and putting the work over in a thoroughly organized way.

Mr. Harris Allen, President of the San Francisco Chapter, A. I. A., and the representative at the meeting of Mr. Myron Hunt, the Regional Director, gave a very interesting talk on the attitude and relation of the American Institute of Architects to the new association, outlined the work that had been done by the two Chapters of the American Institute of Architects. Mr. Allen promised the full cooperation of the A. I. A., and brought out very ably the importance of the work to be done, both from the standpoint of the individual architect and the benefit to the public at large.

Mr. William I. Garren, representative of the Northern California Chapter, A. I. A., on the Executive Board, outlined the work of the association to date, and explained to the members present the plans for the work to be carried on in the future. The proposed convention in October was outlined and some aspects of the proposed activities of the Advisory Council were explained to those present.

Constitution—Following the talks there was a general discussion and reading of the constitution, and by vote a number of the articles and sections of the constitution were recommended to be amended.

At the conclusion of the meeting it was decided that the Advisory Council should meet monthly with the Executive Board for the purpose of discussing and voting on all matters of importance.

The meeting was adjourned at 10:45 p. m. The attendance was practically fully representative of the entire northern section of the State and the spirit of the meeting was very enthusiastic and all left with a willingness to do any work necessary to the success of the program of the association.

July 2, 1928.

WILLIAM I. GARREN, *Secretary*.

* * *

The Los Angeles Architectural Club

The Los Angeles Architectural Club and the Southern California Chapter, A. I. A., met in joint session June 5th, at the School of Architecture, University of Southern California. They were served with a dinner prepared by university students and welcomed in behalf of the school by Dean Weatherhead. The Dean also spoke of the efforts of the school during the past year toward providing proper facilities and background for architectural students. He quoted facts to show that progress within this period both on the part of the students and the university was most gratifying.

Pierpont Davis, President of the Southern Chapter, A. I. A., replied to the Dean's welcome and made the additional announcement that the U. S. C. School of Architecture has been admitted to class "A" rating—a fact of outstanding importance to all Southern California.

George P. Hales, president of the Los Angeles Architectural Club, commented further upon the progress of the college's work and noted also that the club's employment bureau for draftsmen, which has been in operation about two months, has been able to offer a constructively cooperative service to both beginning and experienced workers. About 40 men have been placed to date, a number of these being U. S. C. stu-

dents. Hales confirmed again the club policy of extending every possible assistance to young men and women interested in the practice of architecture and issued to them an invitation to avail themselves of the facilities of the organization's new headquarters in the Architects' Building.

Following the several speakers, the assemblage was entertained with amusing skits and sketches presented by student talent. After these features considerable time was spent in viewing the rather extensive showing of the year's work in the department.

The next club meeting will take place July 17th. J. E. J. Johnson will speak on "Architecture and Construction in the West Indies, the Cradle of America." Johnson spent six years in the islands engaged in architectural and construction work and during that period made a comprehensive collection of slides and photographs covering developments along the lines indicated from 1492 to 1800. A number of his photographs are on display in the club offices in order that members may study at leisure the outstanding examples of American architecture as created by Old World discoverers and empire builders, seeking to found outposts of European civilization in the then newly found lands.

During the summer months there will also be on exhibition at the club four drawings by Floyd Rible. These works received first mention in the Le Brun 1928 Traveling Scholarship.

* * *

Oregon State Chapter, A. I. A.

The Oregon State Chapter, A. I. A., met in its regular monthly business session June 19th. This was the last meeting of the spring session, the organization adjourning until the third Tuesday in September.

Mr. Wallwork, who has been engaged in work on the Portland Housing Code Commission, pointed out the complexities and immensity of the project. The Chapter, as a result, went on record as advising the employment by the city of a paid expert to draft a revised code, and this motion was amended to include the City Building Code.

Secretary Fred Aandahl was asked to write to Mayor Baker of Portland, requesting him to appoint a member of the Chapter to the City Planning Commission. In December of this year the terms of two of the appointive members to the commission will expire and it is the desire of the Chapter to replace one of these men with one of its own members.

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Southern California Chapter, A. I. A.

The members of Southern California Chapter, A. I. A., were the guests of the School of Architecture of the University of Southern California for the June meeting. The visit of the architects to the school was an inspiration to the students and an evidence of the far-sighted policy of the Chapter to maintain a close relationship with those young men who will later bear the responsibility of the advancement of architecture in the community.

The business meeting was short, consisting of reports of the National Convention of Architects at St. Louis, the election of national officers, and the proceedings of the meeting of the Producers Council held prior to the convention.

President Pierpont Davis of the Chapter announced that the school had just been elected to membership in the Intercollegiate Association and explained that this election now placed the local School of Architecture in recognized standing throughout the United States as a class A school.

An informal reception, an exhibition of student work and an entertainment by the members of the school followed the business meeting.

* * *

Architects' League of Hollywood

At a meeting held during the last week in June, the members of the Architects' League of Hollywood voted to discontinue meetings and other activities for the summer season. The first meeting of the fall season will be held some time in September. At this final gathering the members were addressed by Julian Garney, decorator for the Los Angeles Public Library, who gave a talk on decorative problems of various kinds.

* * *

Pasadena Architectural Club

The Pasadena Architectural Club is continuing its meetings throughout the summer season.

Sunday, July 8th, about 60 club members gathered at the Baldridge Ranch, Verdugo City, for the second annual athletic outing of the organization. Weekly parties are made up for the purpose of visiting new residences, club, church, garage, office buildings or other types of structures under construction in the Southland. The purposes of the expeditions are to observe and comment upon interesting features of construction.

During the first week in August Pierpont Davis, president of the Southern California Chapter, A. I. A., was scheduled to address the Pasadena organization.

* * *

Washington State Chapter, A. I. A.

The Washington State Chapter, A. I. A., held no official meeting during June. It is the custom of the organization to devote this month's meeting to a trip from Seattle to Tacoma, there to join forces with the architects of that city for a general social time. This outing had to be postponed until July 7th, upon which date the Seattle architects, their wives and families made the trip to Tacoma aboard the yacht of John Graham. Luncheon was served aboard the craft and the Tacoma contingent was picked up at that city. The combined party proceeded to Point Defiance, where an enjoyable dinner was served at 5 o'clock.

The Chapter Committee on Civic Design has completed plans for a water tower in Woodland Park, Seattle, which were undertaken at the special request of City Engineer W. C. Morse. Complete perspective studies and working drawings are now under consideration by Morse's office. There is practically no possibility that any changes will be made and it is expected that construction work will be begun as soon as routine details can be arranged.

Those responsible for the water-tower design are David J. Meyers, A. H. Albertson, Albert M. Allen, F. L. Baker, D. M. Clippenger and F. M. Fowler.

IN DISCUSSION OF SHOP COURTS

[Concluded from page 15]

for the skill with which the design, the materials, the texture and color values have been handled and related to the locality, the climate, the size of the building and the probable class of tenants the court will attract.

The architectural composition of the court having been planned and executed, there arises, of course, the problems of planting and adding such units of furniture, awnings, benches, pottery, statuary and the like as contribute decorative value and interest. This phase of the court work bears precisely the same relation to its architectural background as interior decoration and furnishing bear to the walls and rooms of a structure. Such completing details can no more be left to chance than interior decoration can be left to chance, for an architecturally good court can easily be marred by planting and the utilization of ornamental units which in their style, size, placing, coloring, etc., conflict with the architect's composition and destroy its continuity.

Thus the planting and its accompanying incidentals will probably find the most fortunate consummation if put into the hands of a landscape architect or in charge of someone very familiar with such matters in themselves, and in relation to the architectural background. The experience of such a worker will enable him to choose such shrubs, small trees, flowers, etc., as are peculiarly and historically associated with the architectural source of the building, while being suitable to the soil and climatic conditions of the locality, and whose placing, matured size, color of foliage or blooms and time of blooming will most happily blend with and enhance the spirit of the architectural design and lend it harmonious color and interest at all seasons of the year.

* * *

RECOGNITION FOR WESTERN UNIVERSITY

High recognition to a fourth school of architecture on the Pacific Coast has come to the University of Southern California architecture unit with the announcement that the American Association of Collegiate Schools of Architecture voted to admit the Southern California school to full membership and grant it class A rating in the association's convention held in May at St. Louis.

While the majority of the 23 class A schools of architecture are located in such big universities of the East as Yale, Harvard and Massachusetts Institute of Technology, the Pacific Coast now has class A architectural schools in four of its leading education institutions, these being the universities of Washington, Oregon, California at Berkeley and Southern California. The Trojan School, which has just been granted membership in the association, is the only school so honored in the great Southwest district.

A thorough investigation of the University of Southern California School of Architecture's standards, courses, faculty, students and graduates preceded the granting of membership in the association to the Trojan School. Architecture was organized as a department in the university in 1919 and was advanced to a school in 1925.

The school now has a teaching staff of 15 and an enrollment of 175 students. It offers a five-year course leading to the degree of Bachelor of Architecture. Cooperation of leading California architects in assisting the school to establish high standards has aided considerably in its progress and in its obtaining the highest possible rating after so short a period of existence as a school.

PERSONALS

Architects Holabird and Roche have moved to room 900, 333 North Michigan avenue, Chicago, Illinois.

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Architect Harry C. Deckbar announces the removal of his office to 1031 Rimpau boulevard, Los Angeles.

* * *

Harold Burket, architect, is now located at 441 East First street, Long Beach.

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Architect George Birnbach has moved from 528 South Westmoreland, Los Angeles, to 7266 Fountain avenue, Hollywood.

* * *

Architect Royal Danna announces the removal of offices from Bank of Italy Building, Los Angeles, to 417 South Hill street.

* * *

Architect Manfred M. De Ahna announces the removal of offices from 1017 Hibernian Building, Los Angeles, to 627 South Carondelet street.

* * *

Architects G. W. Dickey and Hart Wood announce the dissolution of the partnership formed under the name of Dickey and Wood. Mr. Dickey and Mr. Wood will continue to do business individually at 405 Damon Building, Honolulu, Hawaii.

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Architects Stuart and Wheatley, Walker Building, Seattle, are preparing plans for a seven-story and basement fireproof office building to be erected at Chestnut and South Second street for Ross Building, Inc. The building will cost $700,000.

* * *

Architect Henry H. Gutterson, 526 Powell street, San Francisco, is preparing plans for a two-story frame and stucco residence for Mr. Rich. The house will cost $10,000 and will be built in the Vernon Trace, Oakland.

* * *

Dwight A. Smith, construction engineer, and Robert E. Branch, mechanical engineer, have moved their offices to 114 Sansome street, San Francisco, telephone Sutter 1183, where they will specialize in the design, construction and management of industrial plants.

AMERICAN WALNUT

A richer effect could hardly be conceived than the wood tapestry of such great slabs of walnut as are shown above. Note the harmony of furniture made from the same beautiful wood. ¶Such an effect is assured by skilled craftsmanship in the painter's finish, which preserves and heightens the beauty of the wood. President's office, San Francisco Bank. ¶Ward and Blohme, Architects. Wood installation by Braas & Kuhn Co. ¶A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco.

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IN THE PROFESSION

Architect Ralph Taylor, Susanville, is preparing plans for a new county hospital for Modoc county. Estimated cost, $50,000.

* * *

Architect Frederick S. Harrison, People's Bank Building, Sacramento, is preparing plans for a fireproof theater to cost $45,000, to be erected in Corning by W. F. Rogers.

* * *

Architect Henry Bittmann, Security Building, Seattle, is preparing plans for a six-story and basement fireproof garage to be erected on Third avenue for Mr. William E. Brimshaw. Estimated cost, $160,000.

* * *

Architects Gottschalk and Rist, Phelan Building, San Francisco, are preparing plans for a two-story stucco English type residence containing 10 rooms and 3 baths for Mr. Elwood C. Boobar. The building will cost approximately $20,000.

* * *

Architect Norman R. Coulter, 46 Kearny street, San Francisco, has been commissioned by the Crescent City Elementary School District to prepare plans for a one-story reinforced concrete school building containing fifteen class rooms. The building will cost $100,000.

* * *

Architects Allison and Allison, 1005 Hibernian Building, Los Angeles, are preparing plans for a 12-story class A office building to be erected at the corner of Fifth street and Grand avenue for the Southern California Edison Company. The building will be of steel frame construction, reinforced concrete floors and will cost $2,000,000.

* * *

Architect Kenneth McDonald, Jr., & Co., Spring Arcade Building, Los Angeles, are preparing plans for an 8-story apartment house to be erected at the corner of Eighth and Serrano streets. The building will contain 44 large apartments. This firm is also preparing plans for a 7-story apartment house to be erected in the same vicinity.

* * *

Architects Sydney B. Noble and Archie Newsom, Federal Realty Building, Oakland, are preparing plans for a one-story frame and stucco residence for Mr. H. K. Jackson to be erected at Mt. Diablo, Contra Costa county. The building will cost $12,000. The same firm is preparing plans for a swimming pool, greenhouses, walks and improvements to cost $40,000 for the residence of George W. Kleiser, 105 Baywood, San Mateo.

* * *

Architect Harold H. Martin, Slavin Building, Pasadena, together with Architects Frohman, Robb and Little, of Boston, have been commissioned to prepare plans for a new church to be erected at Hollywood boulevard and Gardner street, Hollywood, for the St. Thomas Episcopal Church. The total cost of the church and tower is estimated at $300,000.

Architect A. H. Knoll announces the removal of his offices from 222 Kearny street to room 729, Hearst Building, San Francisco.

* * *

Architect Clay N. Burrell, American Bank Building, Oakland, is preparing plans for a three-story brick apartment building to be erected in Stockton by Mr. L. Lewkovitz. The building will cost $75,000.

* * *

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned to prepare plans for a grammar school building to cost $100,000 for the San Lorenzo School District.

* * *

Architect Julia Morgan, Merchants Exchange Building, San Francisco, is preparing plans for a six-story class A club building for the Berkeley Women's City Club. The building will cost $500,000.

* * *

Architects Cole and Brouchard, Chico, California, have been commissioned by the Butte county supervisors to prepare plans for additions to the county hospital costing $35,000.

* * *

Architect Birge M. Clark, 310 University avenue, Palo Alto, is preparing plans for a two-story frame and stucco residence for Mrs. Gertrude M. Ellis. Estimated cost, $18,000. Mr. Clark is also preparing plans for a one-story 8-room residence to cost $15,000 for Dr. D. Jungblatt and also for an 8-room residence to cost $15,000 for Mr. Browning Smith.

* * *

Architects Schwartz and Ryland, of Fresno, California, announce the removal of their offices to the Brix Building. They will be pleased to receive manufacturers' catalogs and literature, providing the same complies with the A. I. A. recommendation. Messrs. Schwartz and Ryland report that business is very prosperous in the San Joaquin Valley and they have considerable work under construction and are preparing plans for over one-half million dollars' worth of new work. This includes a group of buildings for the city of Lindsay to cost $75,000; $10,000 addition to the Wahtoke School; $7,000 addition to the Liberty School, Tulare county; remodeling of the Madera city hall to cost $25,000; $12,000 residence for Mr. J. D. Teeple, Fresno; convent for the Sisters of St. Francis, Monterey, to cost $35,000; a lodge and club building for the Fraternal Order of Eagles, Fresno, to cost $175,000. Preliminary plans are now being prepared for a group of buildings to be erected on a 10-acre tract in Fresno for the Catholic Boys' High School. The estimated cost of these buildings is $300,000. Preliminary plans are also being prepared for a church building to be erected in the Yosemite Valley under the direction of the Church Federation of California. It is expected the building will cost $400,000.

Architect Douglas Stone, 354 Hobart street, Oakland, and Engineer L. H. Nishkian, 525 Market street, San Francisco, are preparing plans for a 20-story class A building costing $1,000,000 to be erected on Bush street between Pine and Montgomery, San Francisco. The building is being promoted by the San Francisco Advertising Club and will provide offices and lofts for advertising agencies, artists and other people in the advertising business.

* * *

Architects Binder and Curtis, 35 West San Carlos street, San Jose, are preparing plans for a two-story reinforced concrete auto sales building and garage for the San Jose Buick Company. The buildingwill cost $150,000. They are also preparing plans for a one-story frame and stucco building to cost $50,000 for Santa Clara county.

* * *

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, have prepared preliminary plans for a ten-story addition to the Maryland Hotel, Pasadena. This hotel has just been taken over by the United Hotels Company of America.

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Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are completing plans for a reinforced concrete church building for Wilshire Crest Presbyterian Church. The building will cost $100,000.

* * *

Architects Walker and Eisen, Western Pacific Building, Los Angeles, are preparing plans for a ten-story class A bank and office building to be erected in Tucson, Arizona, for the Consolidated National Bank. The building will cost $800,000.

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Architect Charles H. Biggar, Bank of Italy Building, Bakersfield, is preparing plans for a four-story reinforced concrete and steel store and office building costing $160,000.

* * *

Architects, draftsmen and the building public are invited to view the collection of small-home designs, as submitted in the recent national competition conducted by the Home Beautiful magazine. The exhibit is being put on by the PACIFIC COAST ARCHITECT at the Architects' Building Material Exhibit, Sharon Building, 55 New Montgomery street, San Francisco, and the collection of drawings will remain on exhibition from July 21st to August 4th.

TELEPHONE PHASE OF HOME PLANNING

[Concluded from page 42]

be operated from one or two main lines; a conversation may be held over one telephone with complete privacy as regards other telephones connected to the same line; conversations may be held between various telephones in a home. All of these and many other advantages accrue in the well-planned home.

In conclusion it should be emphasized that the advantages mentioned above are not limited only to prospective owners of homes. Equally convenient arrangements can be made in homes scheduled for remodeling or alterations and, similarly, in homes already built. The applicability of the plan may, therefore, be said to be all-inclusive; suitable both to large and small residences, as well as apartment houses of all types. Telephone service has kept pace with architectural progress and the trend toward refinement in all accessories to home comfort and convenience, desired by the owner of the finer type of residence.

* * *

Alumni of the University of Michigan Architectural School will be interested in hearing that the 1928 competition for the George G. Booth Traveling Fellowship in Architecture has been awarded to Karl J. Belser, who graduated from the University of Michigan in architecture in 1925. The problem was "The Home of a Musical Society." First mention was awarded to Mr. Verne H. Sidman, '28A; second mention to Mr. Robert J. Aitken, '28A. The jury consisted of a number of Detroit architects and members of the architectural faculty.

* * *

Architect Harold Burket, 823 Main street, Ventura, California, is preparing plans for a new church building and for reconstruction of a Sunday-school building for the Union Church of Ventura to cost $100,000. The same architect is completing working drawings for a two-story rectory and parish house to be erected at the Old Mission in Ventura.

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BOOK REVIEWS

"*Stair Builders Guide,*" by Morris Williams. Bound in flexible fabrikoid, 259 pages, 358 illustrations, 5¾" by 8½". Price, $3.00.

The purpose of this book is to explain in short and carefully prepared chapters the simplest methods of the art of stair building in its present advanced stage. It covers the construction of straight flight, platform, cylindrical and elliptical stairs and explains the theory and practice so the average building mechanic may understand it. Almost every method of handrailing is also described. Published by Scientific Book Corporation, 15 East Twenty-sixth street, New York City, N. Y. Copies may be obtained from the PACIFIC COAST ARCHITECT.

* * *

"*Estimating Building Costs,*" by William Arthur. Third edition, revised and enlarged, with 233 pages and 29 illustrations. Flexible fabrikoid cover, 4½" by 7". Price, $2.00.

This book is a concise and handy guide for building tradesmen, materialmen, technical students and all others interested in the construction of dwellings, barns, stores and industrial buildings of moderate cost. It contains a collection of material data covering all classes of building construction and arranged for quick reference. There are ninety-one tables showing the actual number of hours and quantities on work done. Published by Scientific Book Corporation, 15 East Twenty-sixth street, New York City. Copies may be obtained from the office of the PACIFIC COAST ARCHITECT.

* * *

"*Color Schemes of Adam Ceilings,*" published by Charles Scribner & Sons, New York, offers to book-lovers, as well as architects, a useful as well as beautiful selection of plates, together with a well-written and interesting text. It is seldom that a book or collection of plates is so well printed. The lettering, printing and arrangement show thought and design and no effort has been spared to make "Color Schemes of Adam Ceilings" a work of art.

The drawings and color work are well chosen and superbly colored. It is indeed a pleasure to see such a well-conceived and well-executed work. Price, $2.50.

* * *

"*Landscape Architecture,*" by Stephen Child. A series of letters to presumable owners or officers, which deal at length with reasons for planning and planting, including everything from modest home grounds to city parks and city planning. The letters and plans for public property are somewhat more convincing than those regarding private homes.

"Landscape Architecture," by Stephen Child. Stanford University Press, Stanford University, California, $7.50.

MANUFACTURERS' ANNOUNCEMENTS

INSTALLING OIL HEAT

Manual for the Information of Architects, Builders, Heating Engineers and Oil Men Issued by the Oil Heating Institute.

The Oil Heating Institute of New York, which is composed of the leading manufacturers of oil-burning equipment and major oil companies, has just issued a new booklet designed primarily for the information of architects, but also of interest to everyone interested in oil heating. The Institute serves as a central bureau of information on a noncommercial basis and works with international authorities on oil and oil combustion and specialists on the design of oil heating equipment. Copies may be secured from Oil Heating Institute, 420 Madison avenue, New York.

* * *

ON ELECTRIC HEATING

The Majestic Electric Appliance Co., Inc., of San Francisco has just published a comprehensive booklet on the subject of electric heating. The booklet is offered to architects and others interested, on request, and contains much valuable information on this comparatively new subject. The Majestic Company manufactures a complete line of heavy duty and portable electric heaters, and has to its credit many large installations, which are giving perfect satisfaction.

* * *

The Ace Heating and Ventilating Company announce the establishment of home offices in the Sharon Building, 55 New Montgomery street, San Francisco. Branch offices have been established at 1528 Market street, Oakland, and 1584 West Washington street, Los Angeles.

* * *

The Cork Import Corporation, 345 West Fortieth street, New York City, announces a new bulletin describing their cork board insulation for roofs, walls and floors, as well as a bulletin on cork pipe covering for insulation cold line. Copies may be obtained by writing to the above address.

* * *

The Swanfeldt Awning Company, 324 South Main street, Los Angeles, have recently issued a new booklet with several color plates that should interest architects. Copies may be secured by writing to the above address.

* * *

San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held July 11th, at which time two new directors were elected to office. They are C. J. Sly and Edward Counter. Counter has been serving as secretary and in his place William Hanson was elected.

The report of the Financial Committee shows the club to be in exceptionally fine condition with practically no outstanding debts and a good bank balance. This is due to the vigilance and astute management of President Lawrence Keyser.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR — SERIAL ISSUE OF THE INSPECTOR — NUMBER SEVEN

L. A. CODE WORK IS DISCUSSED

At a general meeting held last month in the Los Angeles Builders' Exchange, C. V. Welch, chief of the division of building inspection of Los Angeles, on behalf of the Board of Building and Safety Commissioners, presented a general outline of the work that has been undertaken by the municipal officials for the writing of a new building code. Mr. Welch said considerable work has already been done, but as a whole the effort is in the preliminary stage and it is anticipated that the work will be carried on for several months before it will be in proper shape to present to the city council and mayor for passage and approval.

The several representatives of various organizations and interests in attendance at the meeting gave enthusiastic approval to the work undertaken by the Board of Building and Safety Commissioners. After discussion it was determined that a general advisory committee be formed, representative of all interests concerned with building, in order to coordinate effort and assist the Board of Building and Safety Commissioners and other building department officials in arriving at reasonable and satisfactory regulatory measures to govern future building operations in Los Angeles.

* * *

William D. Bullock, long connected with the Los Angeles Building Department as a deputy building inspector, was found dead in his office. Death resulted from natural causes, according to report of the coroner. Mr. Bullock was 62 years of age.

* * *

J. B. Davis has been appointed city plumbing inspector of Pasadena, succeeding R. S. Scott, who resigned that post last month. Mr. Davis, by virtue of his official position, also is chairman of the recently created board of plumbing examiners for the Crown City.

* * *

M. F. Parrish has succeeded L. F. Hillhouse as building inspector in Hawthorne, California, as the result of action taken by the city council.

* * *

L. G. Herr, formerly city clerk of Montebello, has been appointed city manager of that city by the city council, following the enactment of an ordinance creating the municipal post.

* * *

Corvallis, Oregon, and Claremont, California, are two cities that have adopted building codes.

HOMANN AGAIN HEADS BUILDERS

For the third consecutive term Ralph E. Homann has been elected president of the Los Angeles Builders' Exchange. Mr. Homann is also a member of the Los Angeles Municipal Board of Building and Safety Commissioners.

Other officers elected are: L. B. Webster, first vice-president; W. H. C. Ness, second vice-president; W. J. Davies, treasurer. Mano Zan has been continued as secretary and general manager of the Exchange. The new executive committee includes Lou B. Webster as chairman and the following members: George D. Marcey, W. C. McColl, George Finney, Guy C. Boynton, Harry L. Masser and Guy E. Livingston.

* * *

ARCHITECTS LICENSED

Architects recently granted licenses to practice in California include the following: Herbert G. Powell, 926 North Electric avenue, Alhambra; Walter L. Moody, 417 North Maryland avenue, Glendale; Herbert J. Mann, 1030 Wall street, La Jolla; Albert E. Hansen, Route 1, Box 1181, Montrose; Alfred K. Kellogg, 1411 Bond street; Vincent Palmer, 5419 West Sixth street, and William M. Thomas, 109 Commonwealth avenue, Los Angeles; Samuel E. Lunden, 2101 Galbreth road, and Henry S. Mackey, 85 North Madison street, Pasadena.

* * *

The State Builders' Exchange will support the proposed building code now being drafted by the California Development Association, according to the vote of that association taken at the Stockton convention held last month.

* * *

Build 'em high, is the apparent invitation of the Beverly Hills officials, who recently adopted an amended building ordinance without height limitation for buildings of class A construction.

* * *

A State plumbing code for California is one of the objectives endorsed by the State Association of Master Plumbers at the recent convention held in San Francisco.

* * *

Building operations in San Rafael and Pacific Grove are now governed by new building codes adopted by the city fathers in those two cities.

* * *

A new fire sprinkler ordinance is in operation in Los Angeles.

THE INSPECTOR

Stop Aiding Shady Contractors

BY MARK C. COHN
Expert Consultant on Housing and Building Regulations

(This is the thirty-seventh of a series of articles on building codes)

IRRESPONSIBLE BUILDERS who resort to shady practices and figure jobs cheaply, intending to wiggle out of full compliance with requirements of building codes, are sometimes aided and abetted by public officials who unwittingly put them in position to underbid reputable, conscientious, law-abiding builders. Without any desire, even by inference, to cast reflection on public officials or building inspection agencies as a class, it is a fact there is ample evidence to justify indictment of a certain class of builders who mislead public officials.

To illustrate the point under discussion: Assume a job of stucco plastering in a city where the building code specifies there shall be applied a certain weight of waterproof house lining over which shall be placed reinforcing metal of a given gauge, effectively furred out with some approved mechanical device.

Among other things, a reputable plasterer will figure to do the job, including these three specific items, for $500. The irresponsible contractor will figure the same job for $450, hoping to squirm out of using the furring devices or perhaps use a lighter gauge reinforcement or forget to apply the requisite waterproof paper lining. By underbidding the responsible contractor 10 per cent he gets the job.

In due time the district building inspector probably will discover the omission and the contractor is cited to call at the city hall to explain the violation.

OWNERS TREATED UNFAIRLY

This type of petty cheat makes it his business to be ready with a plausible explanation. And more often than otherwise he gets away with it, perhaps admonished not to let it occur again. Right there three injustices are committed.

First, the owner and taxpayer who is paying for and entitled to a job that fully complies with the law is cheated. Moreover, he is cheated unknowingly and unfairly and without a chance to express his wishes in the matter, although he, too, pays in taxes the salary of the public officials who are presumed to enforce the law and, if anything, protect the interest of the owner.

Secondly, an irresponsible cheating contractor is unwittingly aided and abetted in an unscrupulous practice, irrespective of the fact the public officials act upon misapprehension. The result is a premium is put on dishonesty and the law-abiding contractor who lost the job is penalized for being conscientious and honest.

Thirdly, public officials lose prestige and self-respect even in the eyes of the unscrupulous contractor, who will eventually boast of his power to fool the officials. This type of double-crosser is far more apt to show respect for the public official who won't be fooled.

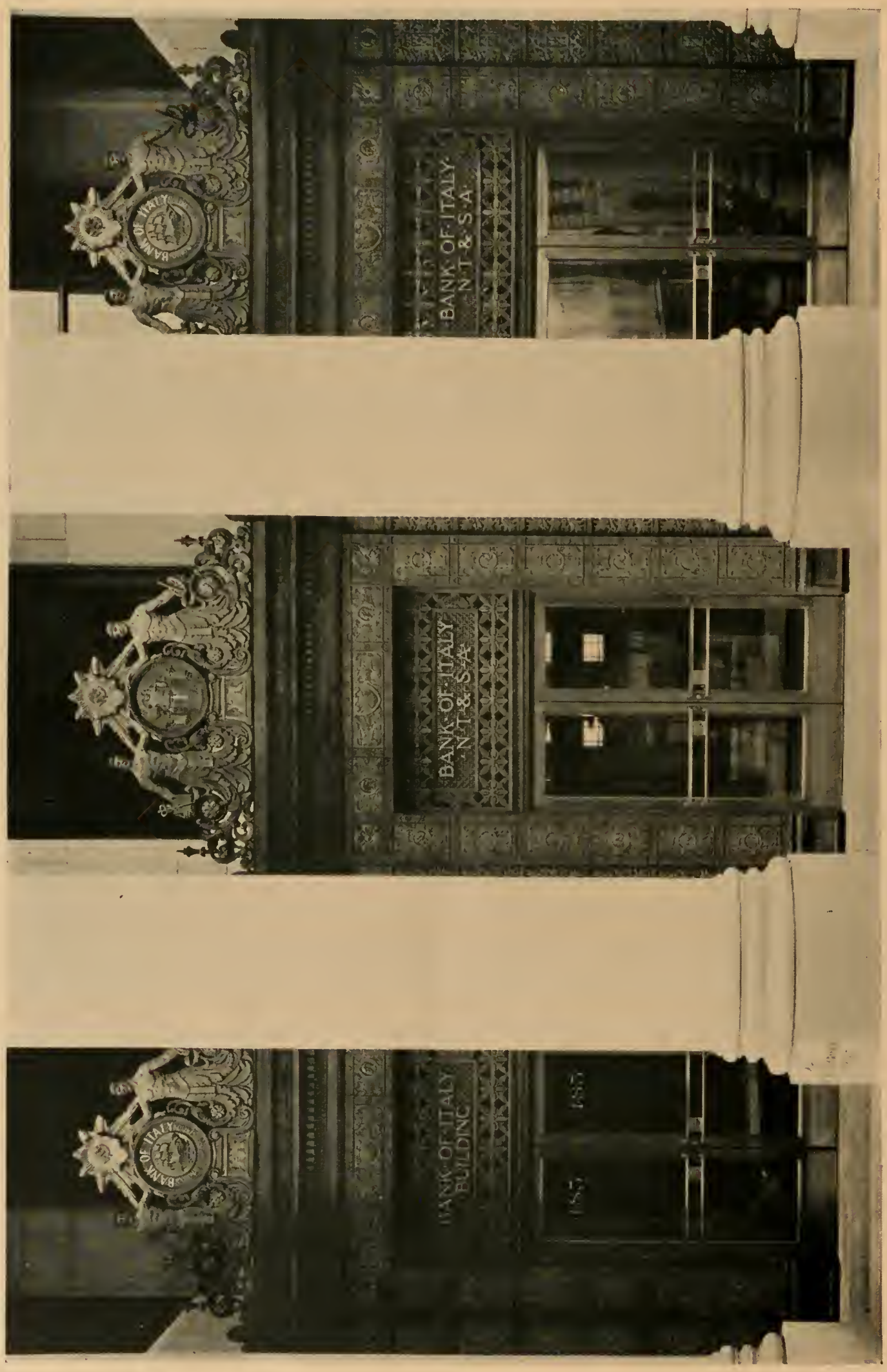
It must be borne in mind that it is easy to make honest mistakes on a job. Such mistakes are bound to occur and it is right that public officials be empowered to exercise discretion after all facts are presented. However, the exercise of such discretion can be carried out without any chance for mistake or criticism. One remedy for obviating mistakes or affording comfort and relief to a crooked contractor is to summon the owner, present all the facts to him in the presence of the contractor and grant relief only on condition the owner acquiesces and files a signed waiver setting forth that he agrees to accept the job irrespective of the fact the building code stands violated. It goes without saying, of course, that there should be no such thing as granting relief or sanctioning violation of building laws where safety is concerned or even the probability of endangering life or property.

OUST 'EM

Once owners are made acquainted with the fact they are not getting all they are entitled to, what they are paying for, and what the law prescribes, it will be the beginning of that long-hoped-for exodus of the cheap crooks that underbid legitimate, honest contractors.

The hypothetical example cited here for the purpose of illustration in a way is a small one, but in the aggregate a lot of small ones make a huge total. Moreover, the same principle and the same set of facts apply to many other situations, both big and small. And there are cases where the practice runs up to big figures.

It might be well to emphasize that often it is necessary for public officials to adopt general rulings intended to clarify confusing and involved phraseology that too frequently creeps into poorly written building codes. Without such general rulings or interpretations there would be cases where the obvious spirit and intent of the building code would be contravened. Such rulings, however, should be made clearly within the law, be of general nature and given all possible publicity. Secret rulings help only the inner-circle contractors. General rulings made open and aboveboard are immune to criticism and more often than otherwise serve a good purpose, honestly and fairly to all concerned.



ENTRANCE, BANK OF ITALY, SAN FRANCISCO. H. A. MINTON, ARCHITECT.

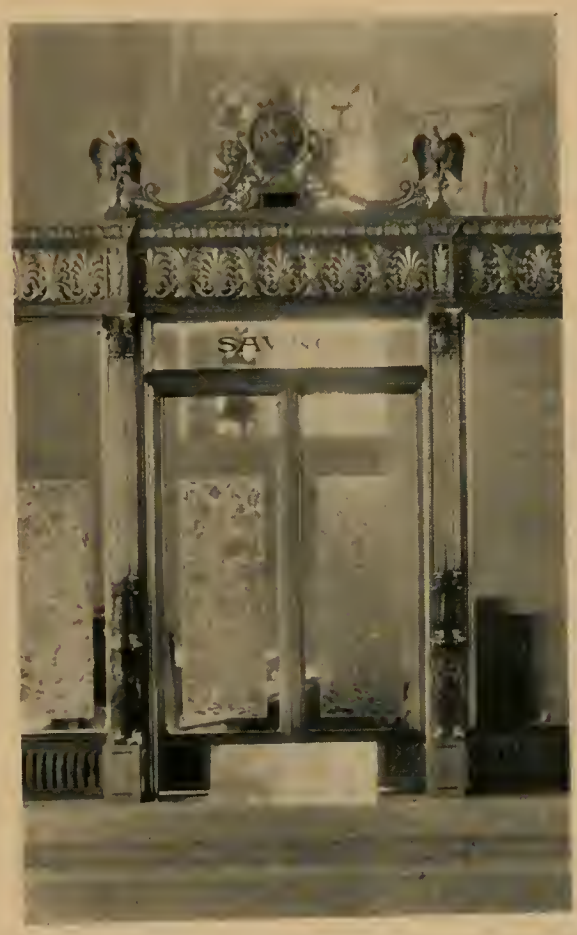
Ornamental Iron Work Executed by Federal Ornamental Iron and Bronze Co.

ART IN IRON AND BRONZE

Polychrome Metal Work

COLOR APPLIED to building materials is, of course, no new idea; and iron work, almost from its inception, was decorated and gilded. In America color disappeared (although gilding persisted, especially in public buildings) until quite recently.

The improved methods for producing good cast work, of crisp section and textured surface, have furnished opportunities for applying color of which an increasing number of architects are taking advantage. It is obvious that while skilfully wrought iron, with all the qualities and inequalities of handicraft, is lovely in itself, and grows lovelier with the stains and corrosions of age, the mechanical exactness of cast iron, even when exceptionally well modeled, can be relieved and made more interesting by a well-studied color scheme.

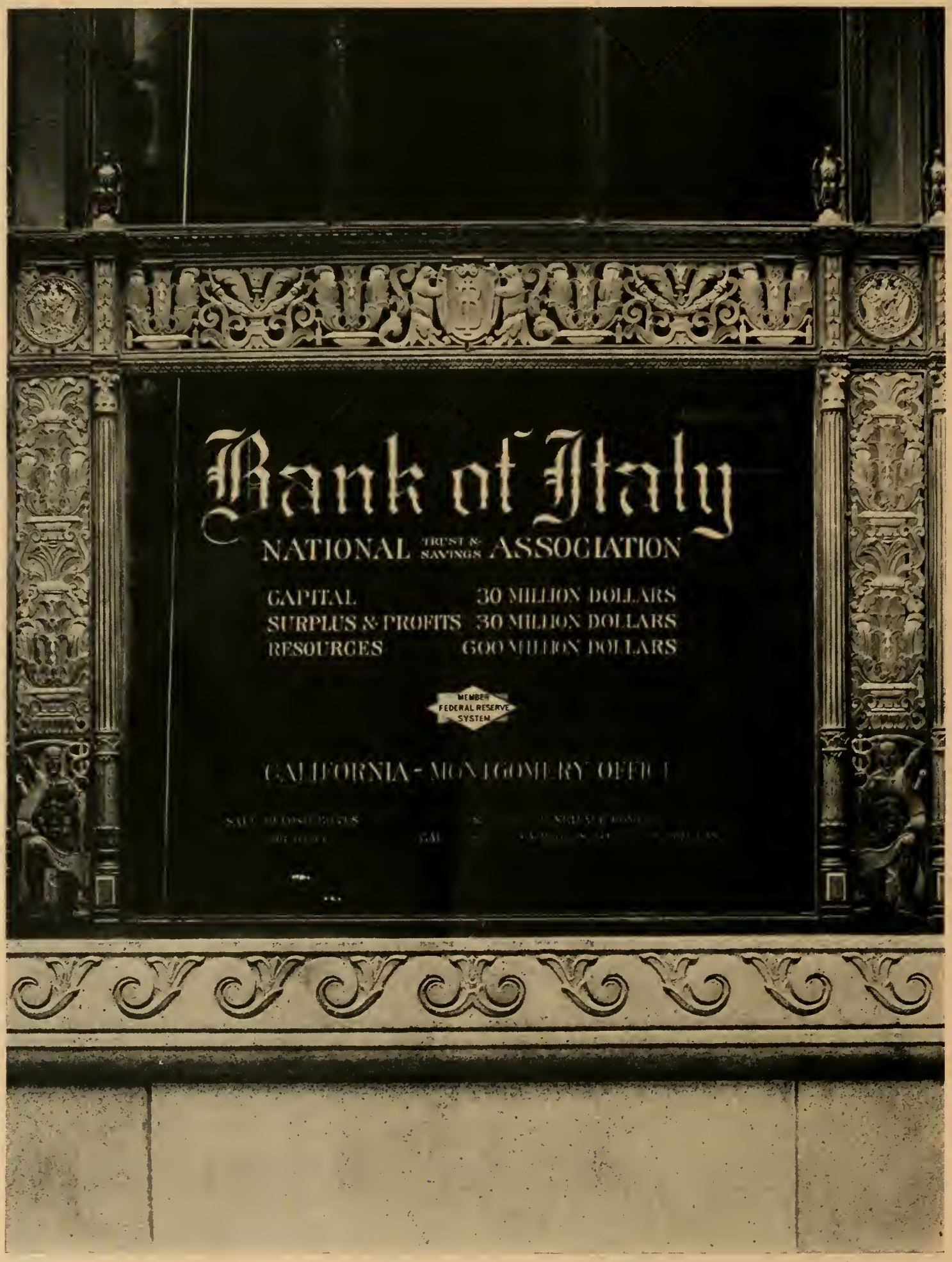


DETAIL, COUNTER SCREEN.

DETAIL, COUNTER SCREEN.

Even a very lively color palette can be successfully used; and of course allowance must be made for inevitable fading and mellowing. Moreover, a combination of colors can be harmonized by the discriminating use of gilt for highlights or special motifs.

The illustrations here shown of recently executed screens and grilles in a large city bank do not give the color, but indicate the type of work for which polychrome is particularly appropriate. In these instances a variety of shades of red, green, brown and blue have been used, sufficiently dulled and "antiqued" so as not to appear gaudy, but bright enough to insure a long life to the color scheme, with a gradual softening and blending process.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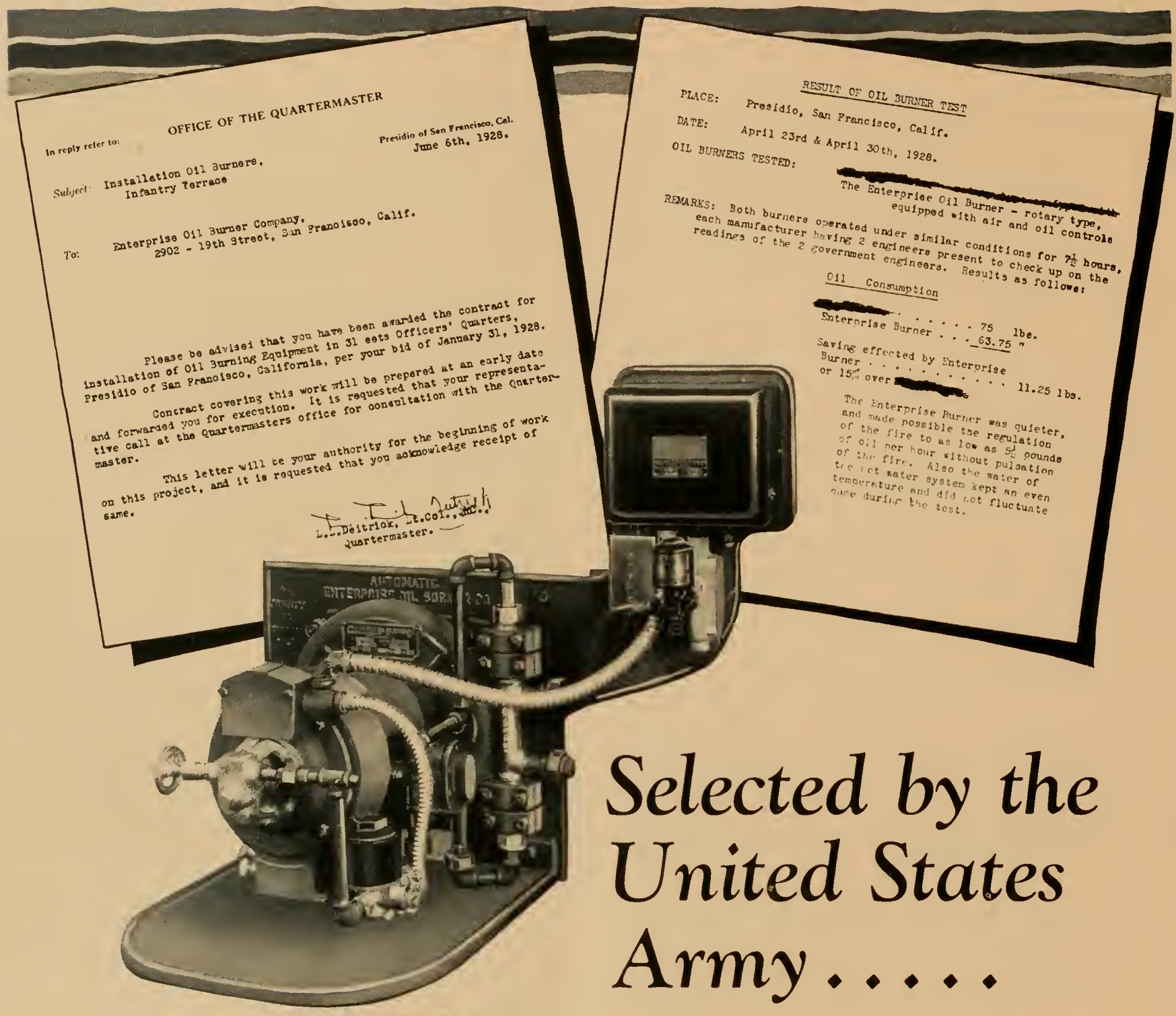
OFFICE OF THE QUARTERMASTER
In reply refer to:
Presidio of San Francisco, Cal.
June 6th, 1928.
Subject: Installation Oil Burners, Infantry Terrace
To: Enterprise Oil Burner Company, 2902 - 19th Street, San Francisco, Calif.
Please be advised that you have been awarded the contract for installation of Oil Burning Equipment in 31 sets Officers' Quarters, Presidio of San Francisco, California, per your bid of January 31, 1928.
Contract covering this work will be prepared at an early date and forwarded you for execution. It is requested that your representative call at the Quartermasters office for consultation with the Quartermaster.
This letter will be your authority for the beginning of work on this project, and it is requested that you acknowledge receipt of same.
L. D. Deitrick, Lt.Col., Q.M.C.
Quartermaster.
RESULT OF OIL BURNER TEST
PLACE: Presidio, San Francisco, Calif.
DATE: April 23rd & April 30th, 1928.
OIL BURNERS TESTED:
[redacted]
The Enterprise Oil Burner - rotary type, equipped with air and oil controls
REMARKS: Both burners operated under similar conditions for 7½ hours, each manufacturer having 2 engineers present to check up on the readings of the 2 government engineers. Results as follows:
Oil Consumption
[redacted] . . . . . 75 lbs.
Enterprise Burner . . . 63.75 "
Saving effected by Enterprise Burner . . . . . 11.25 lbs.
or 15% over [redacted]
The Enterprise Burner was quieter, and made possible the regulation of the fire to as low as 5½ pounds of oil per hour without pulsation of the fire. Also the water of the hot water system kept an even temperature and did not fluctuate once during the test.
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Sunset Towel Supply Co.—Towel Supply
C. J. Fire Equipment Co.—Fire Extinguishers
Supreme Varnish & Enamel Sales Co.—Varnish
Marosky Co.—Compo Flooring and Magnesite Sleeper
Celotex Company—Insulating Lumber and Plaster Lath
Frank Adam Electric Co.—Switches and Panel Boards
Cincinnati Time Recorder Co.—Time Clocks and Telechron
Elevator Supplies Co.—Elevator Accessories and Equipment
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Rutenber Electric Co.—Electric Heating and Cooking Appliances
Albatross Steel Equipment Co.—Medicine Cabinets and Kitchen Cabinets
Forderer Cornice Works—Elevator Cabs and Metal Partitions
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Hipolito Screen Co.—Disappearing Window Screens
San Jose Flagstone Company—Landscape Architects
Oakland Ornamental Compo Works—Compo Work
Fox Furnace Company—Warm Air Furnaces
Western Hardware Co.—Builders Hardware
General Water Heater Co.—Water Heaters
Pole and Tube Works—Steel Flag Poles
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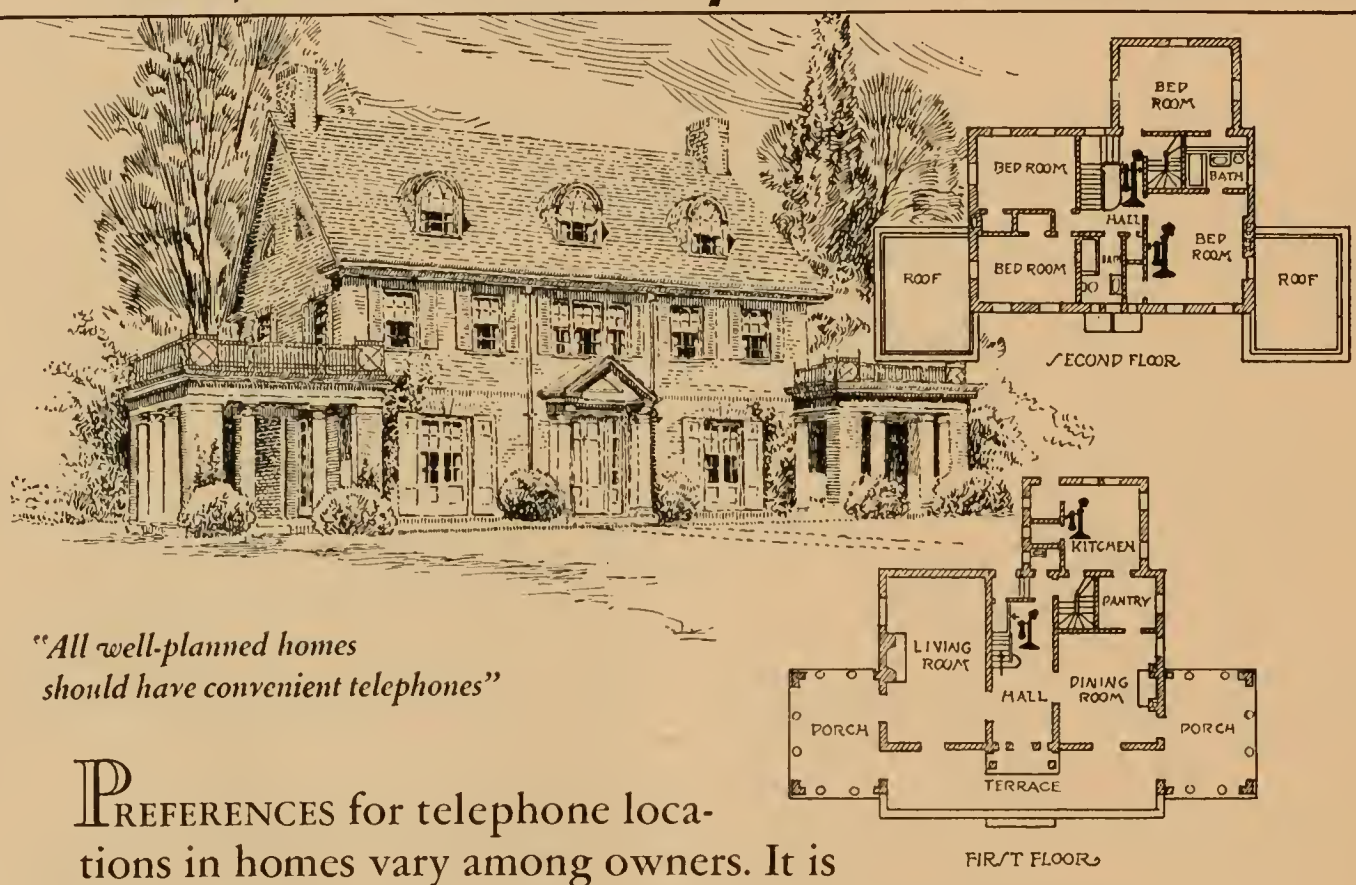

"All well-planned homes should have convenient telephones"

PREFERENCES for telephone locations in homes vary among owners. It is generally conceded, however, that two or more telephones are necessary; and that in particularly large homes, the number of telephones is primarily governed by room arrangements and family customs.

For example: In the hall, a telephone is particularly accessible; in the master bedroom, it affords convenience and safety; while an installation in the kitchen is practically indispensable. These and other arrangements of main line and extension telephones are easily made, when conduit and accessories for telephone wires are placed at the time of construction.

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Mr. Charles G. Hinds, secretary of the Home Mutual Deposit-Loan Company, gives a list of twenty reasons which explain the advantages of home ownership. This list can be used to good advantage by architects and contractors.

1. Home ownership betters your credit and business standing.

2. If you lose your money or your job, you still have your home—if you possess the deed to it.

3. Home owners are respected and substantial people, claiming the same class of people as their friends.

4. When you own your home every cent invested in improvements increases the value of the property to you.

5. The taxes on the home you own may seem high, but they are small as compared to the rent on a dwelling you do not own.

6. A home owner is naturally more interested in the welfare of his neighborhood and community than he who merely rents.

7. Home ownership holds the family more closely together because all members have a common and mutual interest in the home.

8. Districts in which the homes are owned by the occupants are usually cleaner and more desirable than rental districts.

9. Once you own your home, the difference between its upkeep and the rent of a dwelling can be saved against old age.

10. Owning your home, you can make repairs or improvements when you want them, instead of waiting upon the consent of someone else.

11. When you've saved enough to make the first payment and move in, thereafter paying for a home is as easy as paying rent.

12. When you build or buy your own home, then you buy suitable carpets, shades, draperies and furnishings once for all.

13. Saving for a home inspires thrifty living and the habits of success, thereby helping people to get up in the world.

14. Property rights are productive of personal interest in law and order. Red flags are not found in the hands of home owners.

15. When you are sick or hard pressed for funds there is no terror of rent day if you own the house you live in.

16. Established in your own home, your household goods do not suffer damage and deterioration being moved from place to place.

17. When you pay rent you may be helping the landlord to pay for the house you live in, and when you have paid for it he will own it.

18. When you own your home if you want to go away for a few months you need not worry about paying double rent.

19. You can plant your favorite trees and flowers, have the garden and lawn you like around your own home.

20. When you build your own home you can plan to your own preferences and incorporate desired features not found in rental property.

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Ross Montgomery
Architect

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Beverly Hills High School, Los Angeles, California, Robert D. Farquhar, Architect. Stonetile exteriors by Fillmore-Wiley Co., Los Angeles.

Concrete Tile—A New Medium of Architectural Expression

The New Beverly Hills High School in Los Angeles, completed early in 1928, offers an interesting example of the modern trend in the treatment of building exteriors.

In this installation, comprising five buildings two and three stories in height, all exteriors are of portland cement concrete tile. The large illustration shows the pleasing texture of the tile surface finished with a white cement wash.

Conservative first cost is one of the advantages of concrete tile building units. They are perfectly adapted to any style of architecture. They have rugged strength and are easily and rapidly handled.

Concrete was employed by the builders of the Beverly Hills High School in many other ways in addition to the exteriors. The framework and tower of the auditorium are of reinforced concrete, and concrete first floors provide the necessary fire safety, strength and durability.

PORTLAND CEMENT *Association*

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TERRACE TILES

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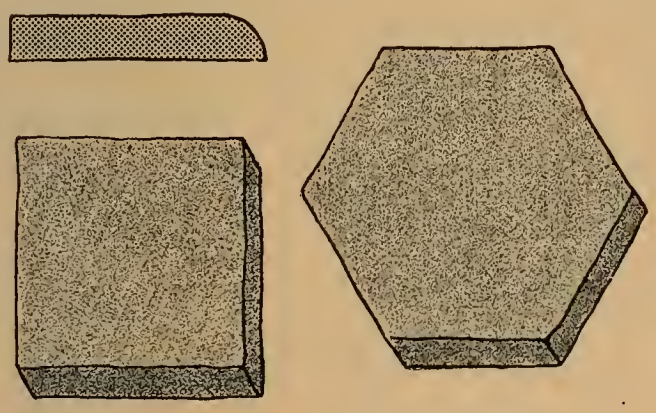

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CROCKER FIRST NATIONAL BANK
SAN FRANCISCO

LEWIS P. HOBART, *Architect*

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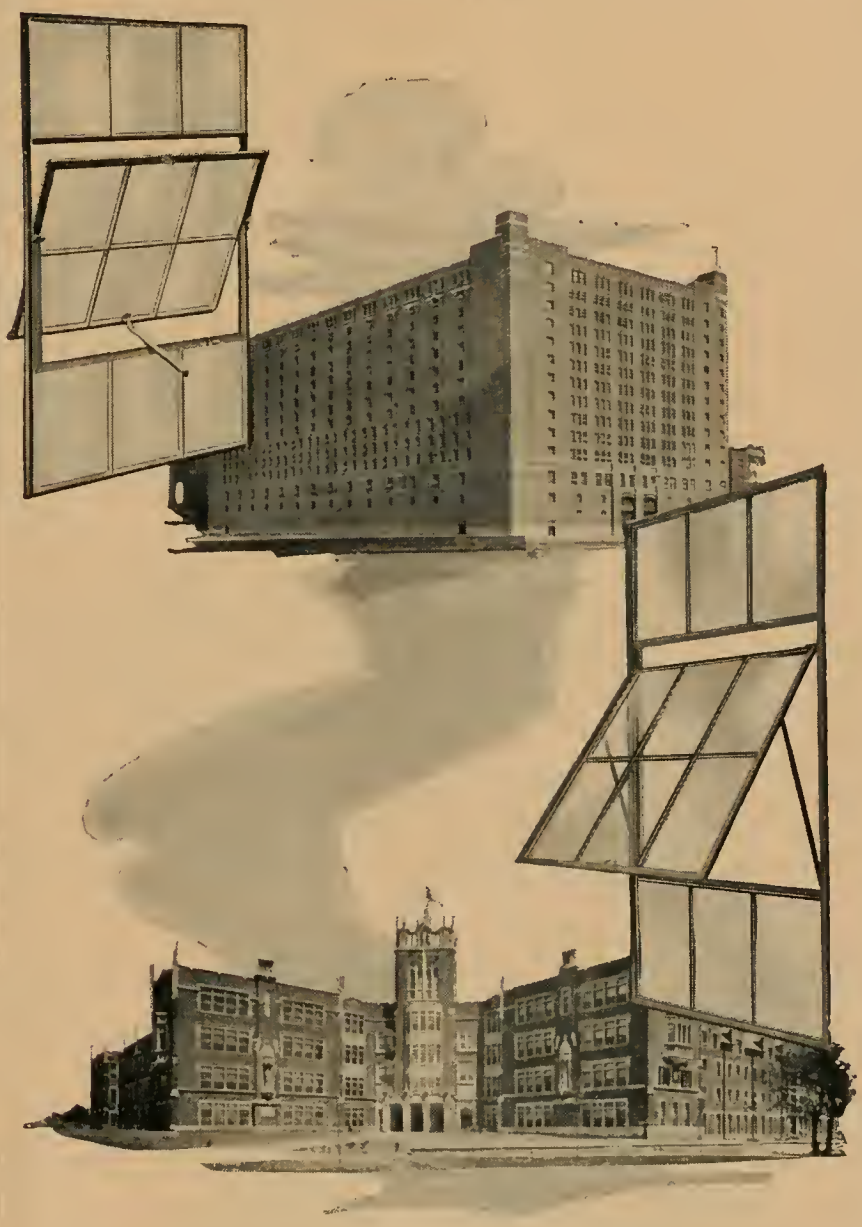

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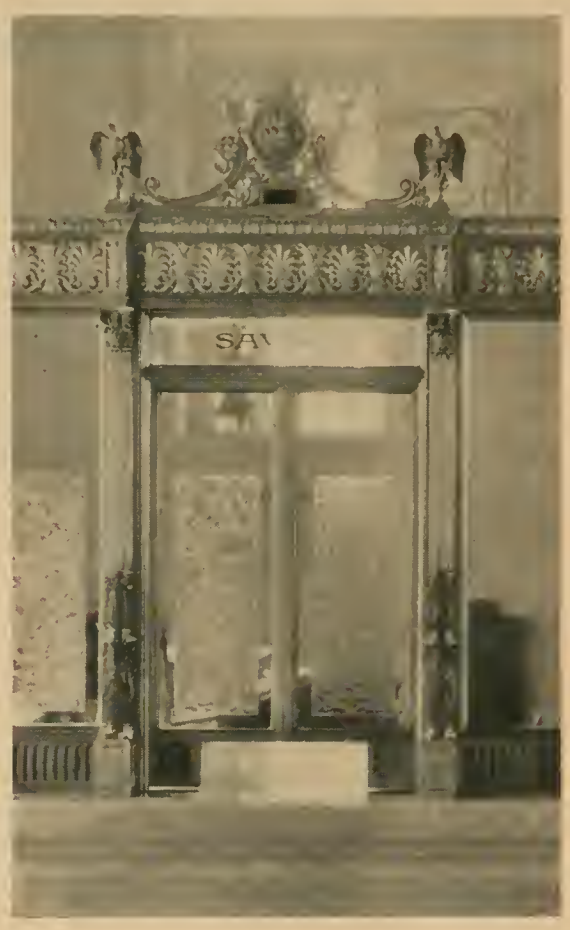

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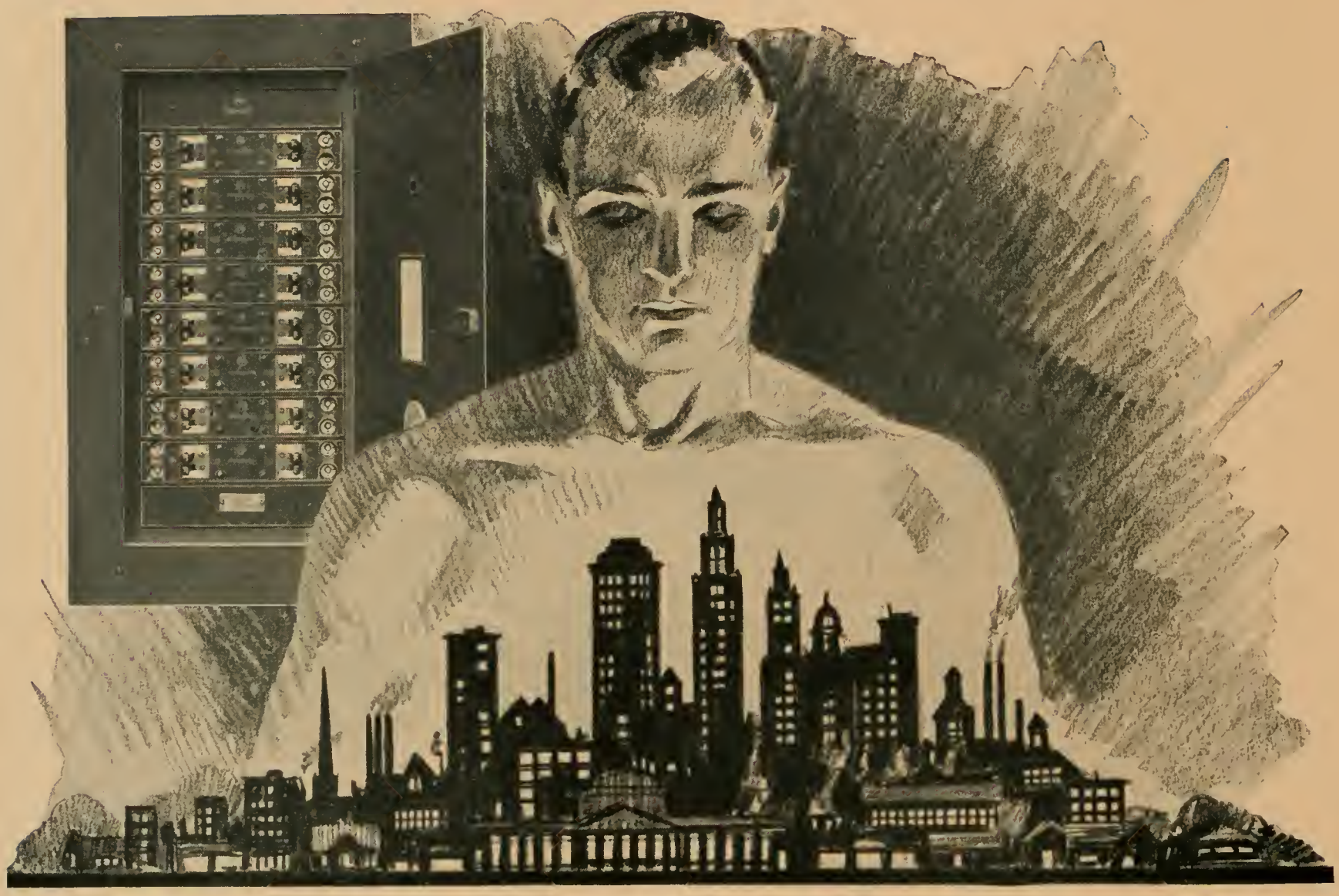

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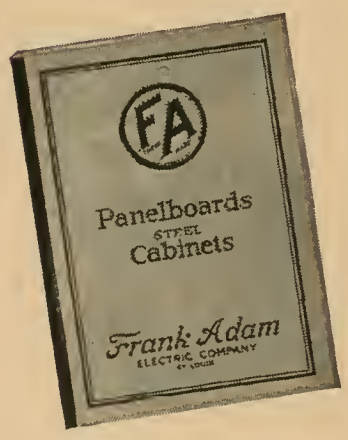

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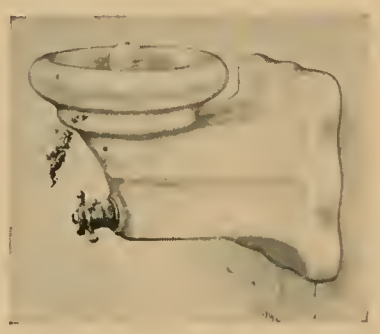

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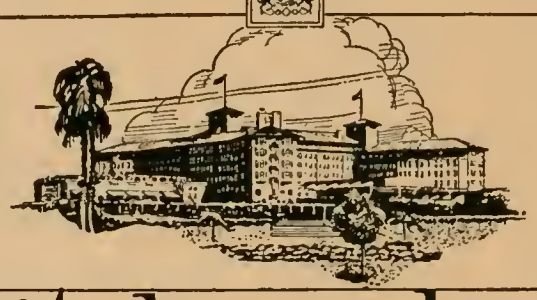

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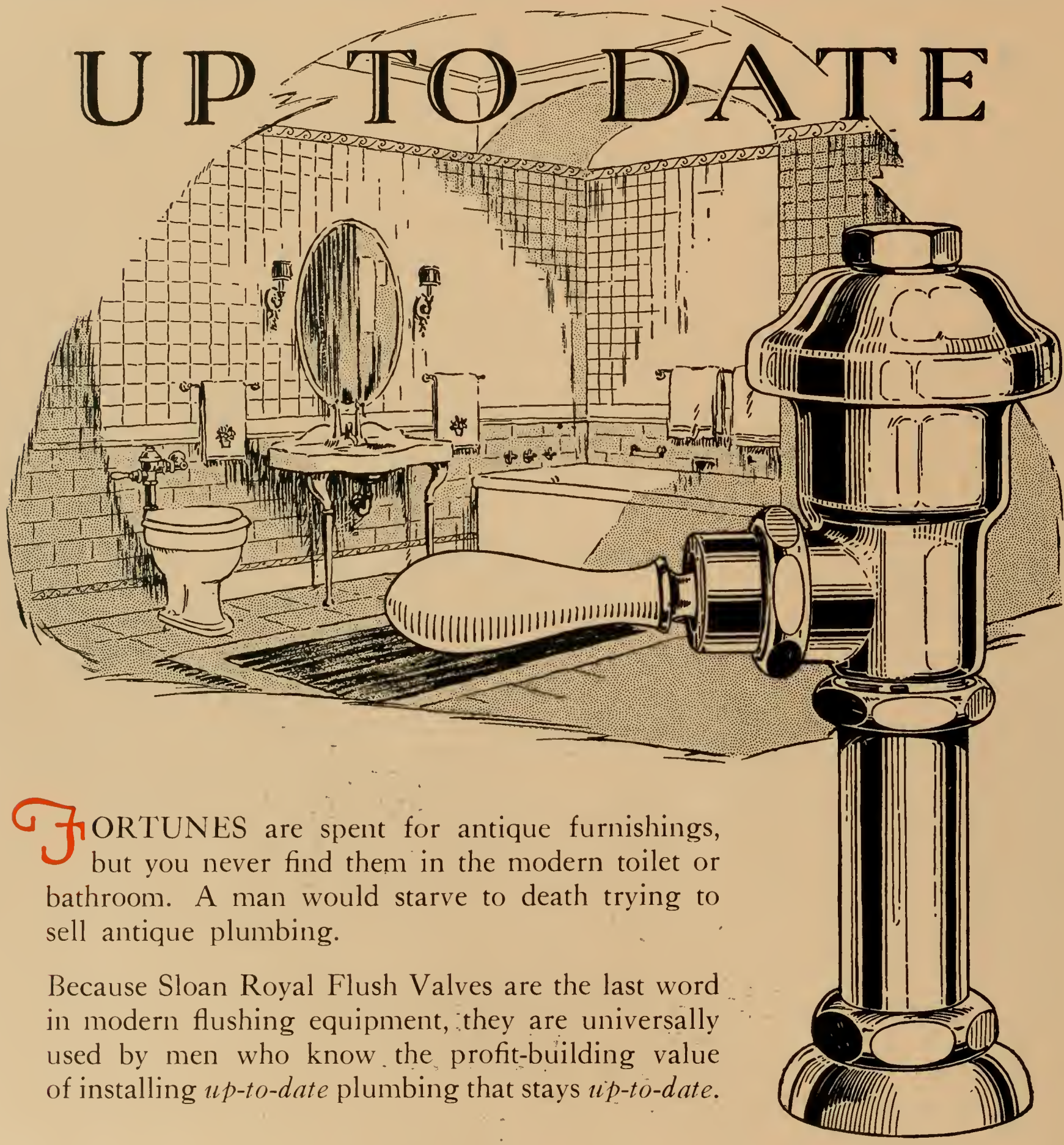

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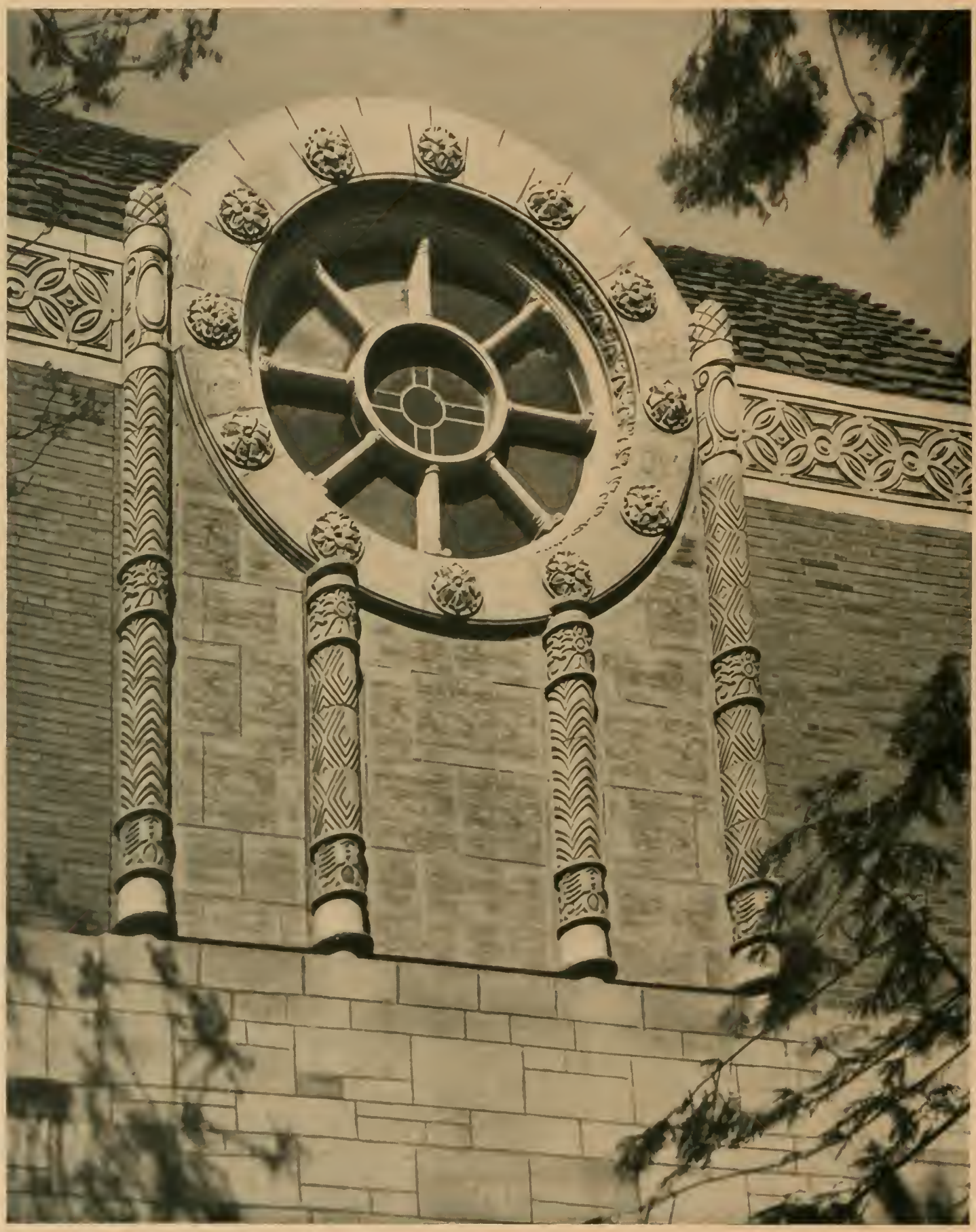

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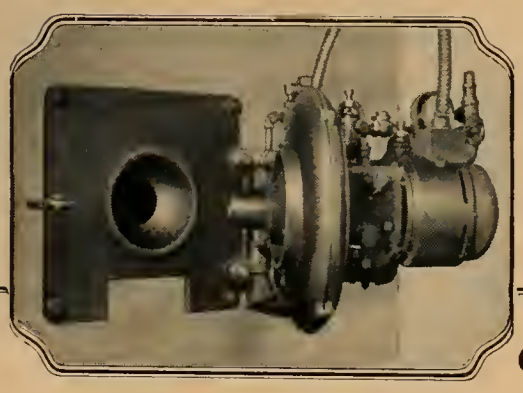

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WITH WHICH THE INSPECTOR IS COMBINED

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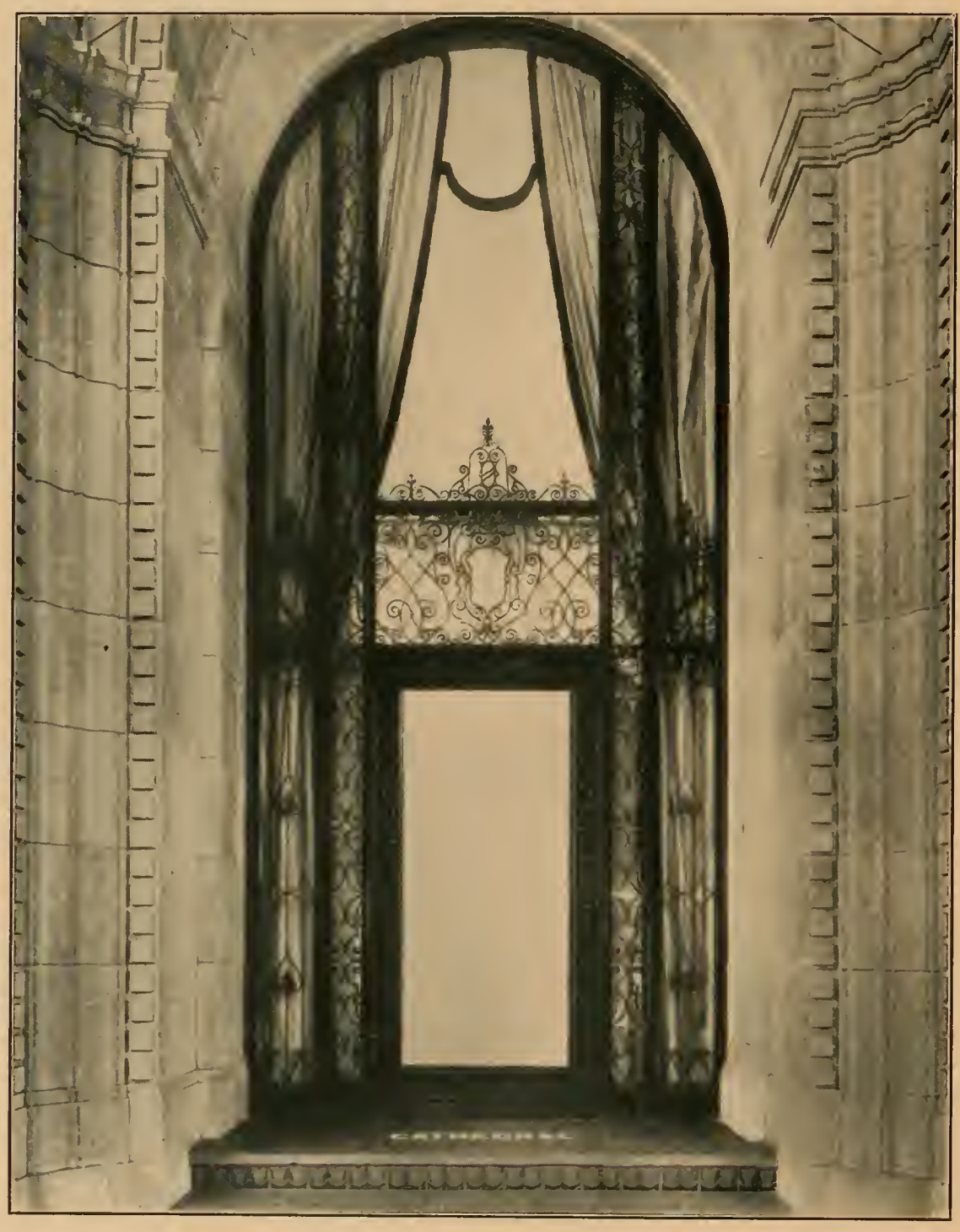

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MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS;
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VOLUME XXXIII

PACIFIC COAST ARCHITECT

WITH WHICH THE INSPECTOR IS COMBINED

AUGUST 1928

Temple Beth Israel, Portland, Oregon

BY A. GLENN STANTON, A. I. A.

UNIQUE in the history of the synagogue was the gift, by Christians in the community, of the first stained-glass window in the Temple Beth Israel. There has never been recorded a happier spirit of tolerance and understanding than was expressed in this gift and its acceptance.

The ceremony of the presentation of the "Fellowship Window" on April 29, 1928, will remain forever in the memory of those privileged to attend. Its influence will be everlasting. The people of Portland realized then, if not before, that the synagogue is the house of prayer for all peoples, and all Portland feels that this temple belongs to the city.

A splendid old Portland homesite, with streets on three sides, was purchased, and the architects found the trees and planting, so naively suggested in most renderings, already of mature growth and full in form and mass. With a Sunday-school wing to be built as the completing unit, the temple faces toward the only inside property line. With the completion of this unit, a quiet cloistered court will be attained, making for the congregation a pleasant transition as they go from the noise of the street to the place of worship.

In planning the temple, the architects had only one minor request from the congregation; that was that there be two towers, reminiscent of the old temple so long identified with the life of the city, before it was destroyed by fire in 1923.

The parti of the temple in the elemental mass was conceived as first a square base, then an octagonal drum, making a final transition to a well-sprung dome. At the western side the entrance motif and towers were added; at the opposite side of the octagonal drum was placed the choir. These were the elements of mass. The corners of the base course were cut off at forty-five degrees, and the wall surfaces resulting were pierced for the exit doors.

The style, if one must always catalogue and tag a building, gives evidence of many influences; the Far East, the Byzantine, the German, the modern, and probably many more origins may be traced in the plan and its decoration. The ancient House of Israel is rich in tradition and in symbolism.

Besides the two towers, ideas taken from the former temple, two attached columns flank the entrance pavilion; these may be identified with Joachim and Boaz of King Solomon's Temple.

The exterior really sparkles in warm color. From the stone base of tawny buff and russet, through the shaft of the octagon in its golden rose brick, to the dome with its softly textured tile, all is vibrant and radiantly expressive of the faith and its homeland.

On entering the temple you are fascinated by the warmth of color and detail. Flanking the foyer in the towers, on the right is the main staircase to the gallery and to the left the women's room. Ahead is the auditorium with its hazy floating dome ninety feet above.

Hanging from the dome on slender chains are many lamps of varied design, much in the manner of old mosques.

One of the noteworthy details of the auditorium is the fine walnut paneling back of the rostrum. Recessed in the paneling is the Ark, with its richly detailed frame. Above the panels is the pierced walnut choir screen. Still higher, and farther to the rear, is the bronze organ grille of pipes and cresting.

To the right of the pulpit is the rabbi's study and to the left the council room, trimmed in spruce.

Over the foyer at the opposite side of the auditorium is the walnut wainscoted balcony; this may be screened when not in use by a rich Fortuny curtain.

It was especially gratifying to the architects that the materials and craftsmen employed in the

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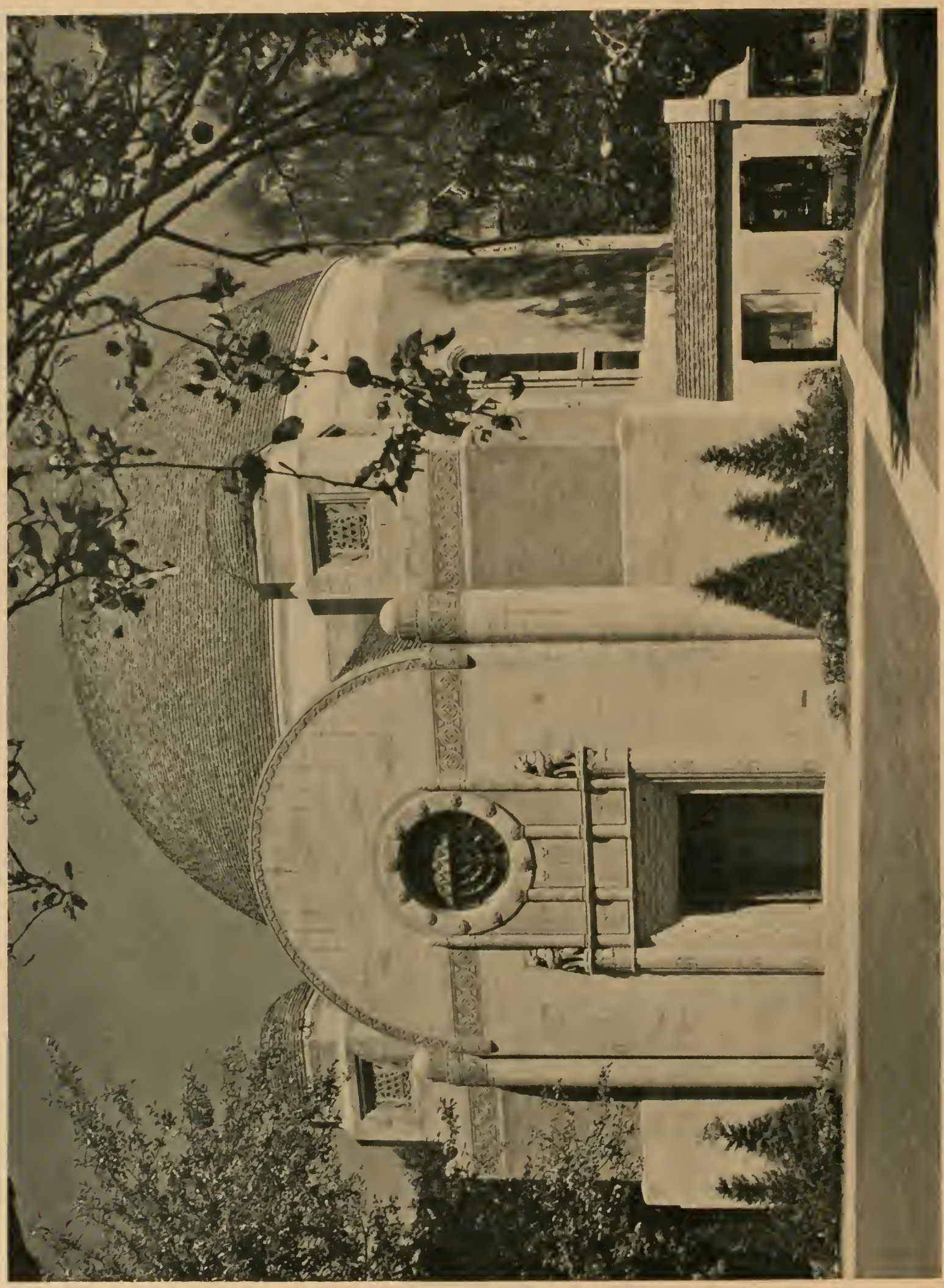

TEMPLE BETH ISRAEL, PORTLAND, OREGON.

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PULPIT AND ORGAN SCREEN, TEMPLE BETH ISRAEL, PORTLAND, OREGON.
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AUDITORIUM FROM BALCONY, TEMPLE BETH ISRAEL, PORTLAND, OREGON.
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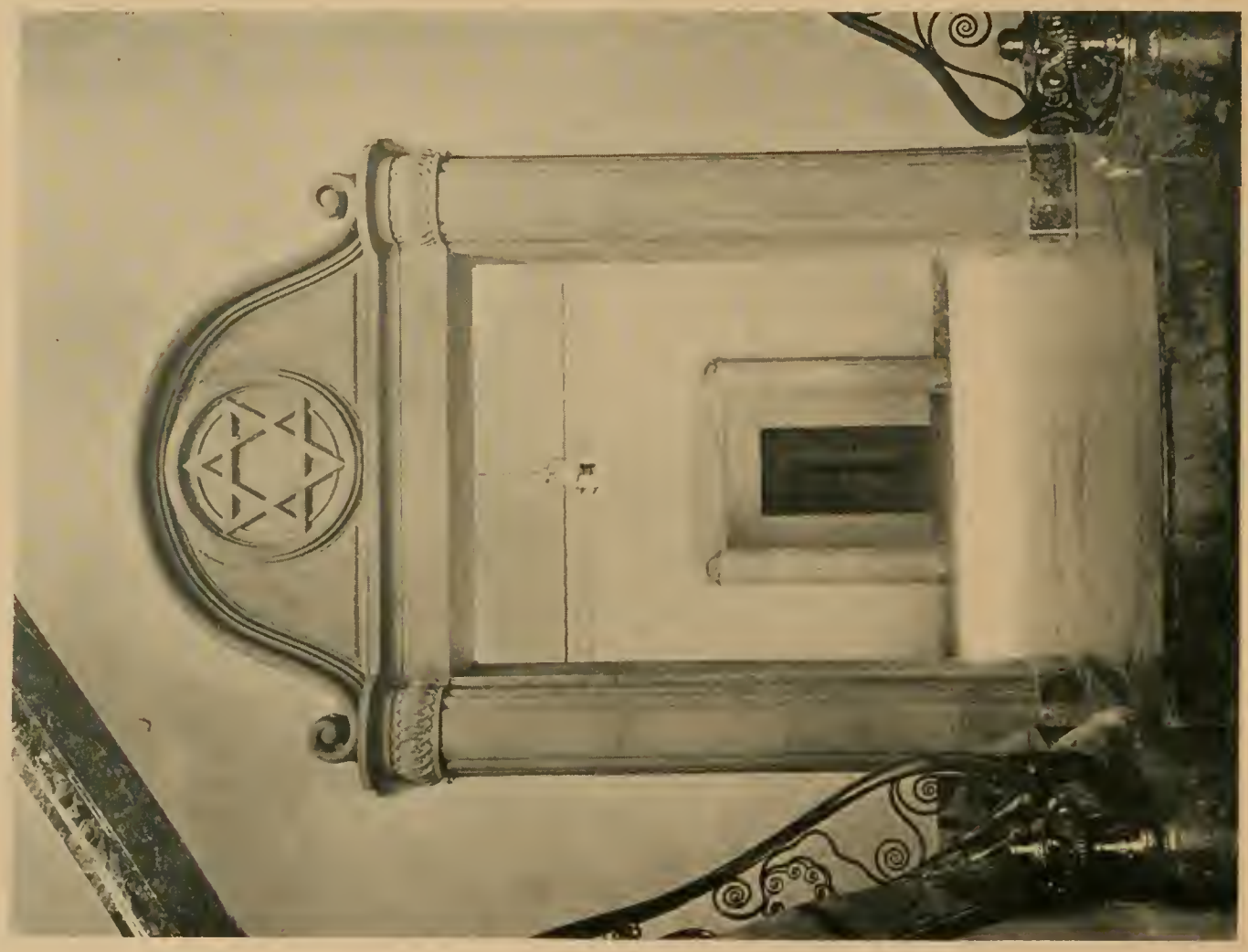

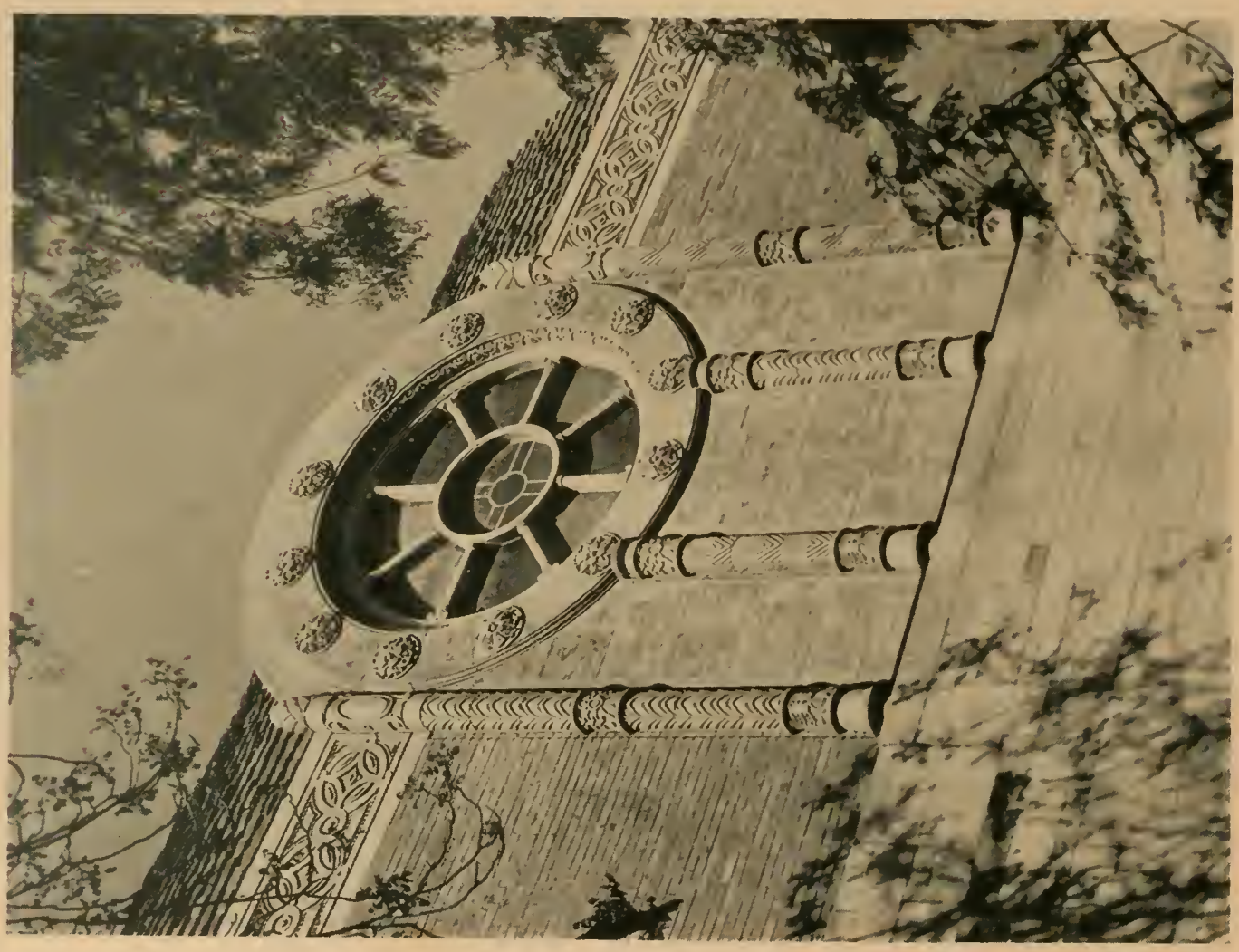

ROSE WINDOW; STAIR HALL; TEMPLE BETH ISRAEL, PORTLAND, OREGON.
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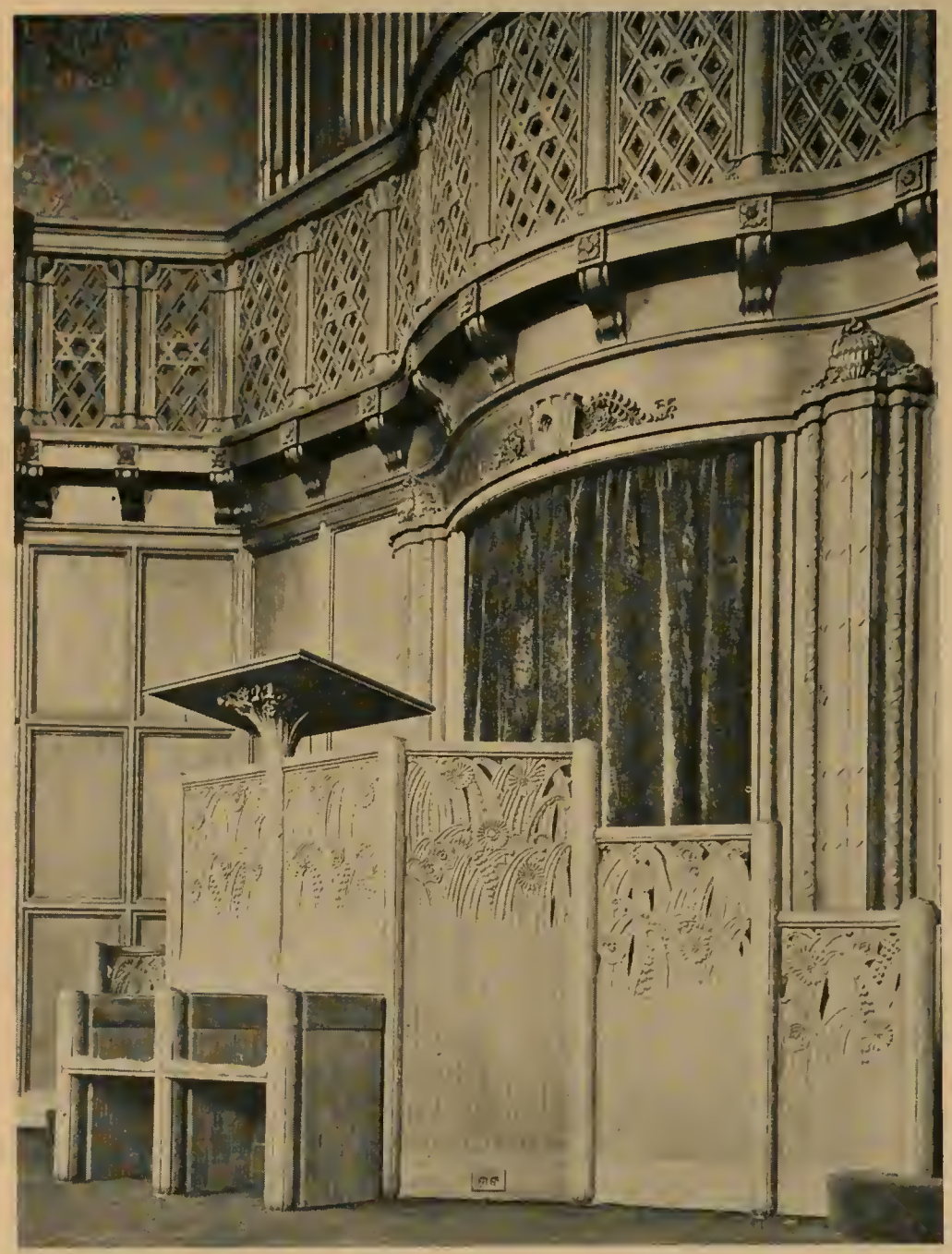

PULPIT DETAIL; AUDITORIUM DETAIL; TEMPLE BETH ISRAEL, PORTLAND, OREGON.

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RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
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GRILLE AND BATHING PAVILION, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
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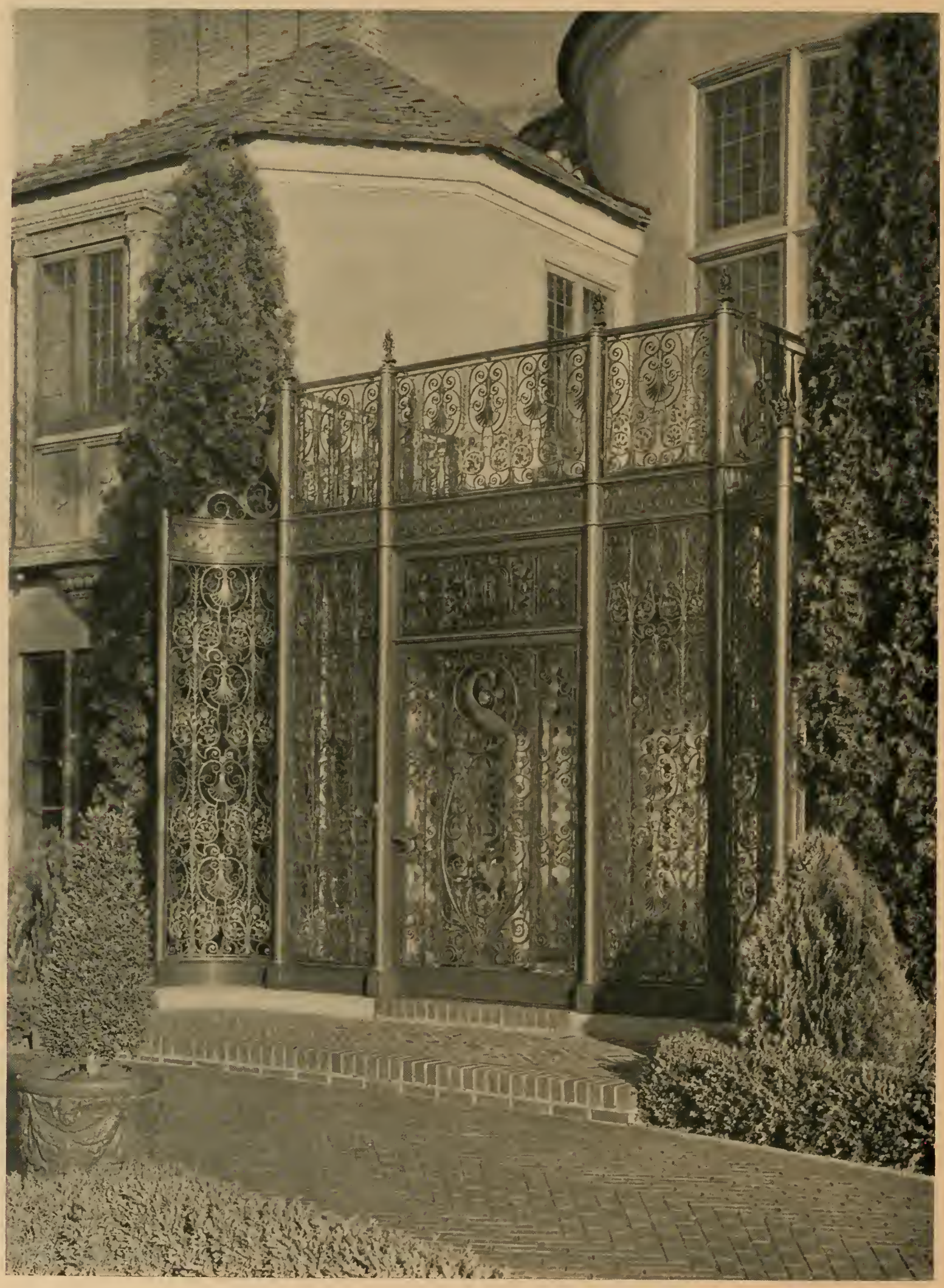
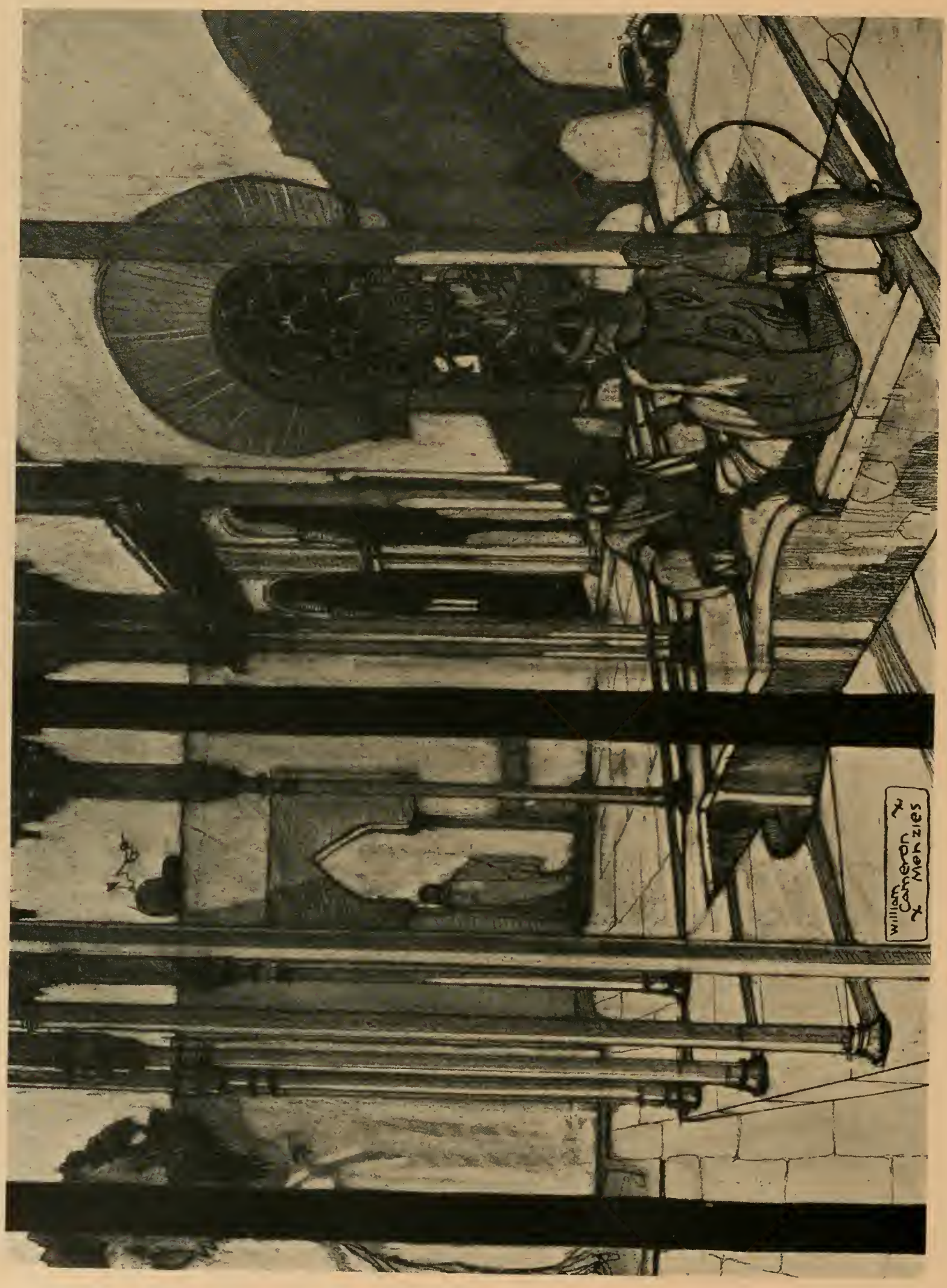


MAIN ENTRANCE GRILLE, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
HERMAN BROOKMAN, ARCHITECT.

LEFT—EAST VIEW; RIGHT—GARDEN ENTRANCE; RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.

Moving Picture Sets

II

BY HARRIS ALLEN, A. I. A.

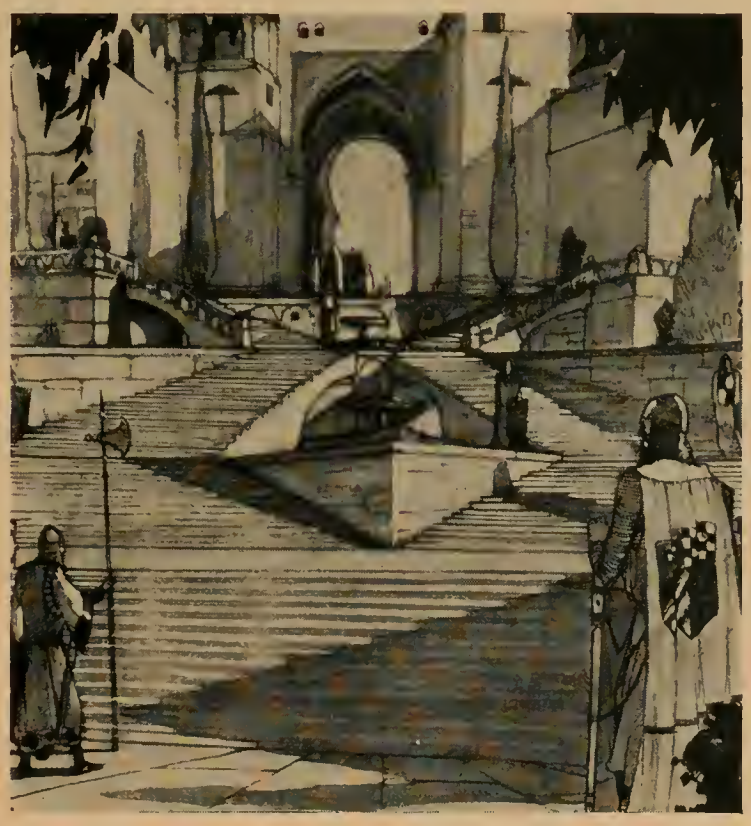
THERE has been voiced from several quarters the plea that architects should keep their hands in training, should not allow their own draftsmanship to deteriorate through disuse. In these days when so much of an architect's time is consumed with problems which are rather matters of business, of finance, of engineering, than of the artistic side of the profession, it is easy and tempting to allow a clever draftsman on the office staff prepare a design for consideration or for publicity—or engage one of our brilliant professional artists to produce a rendering smart enough to tickle the eye and, perhaps, gloss over faults of composition. "Render it useless," as Willis Polk used to say.

It is not so desirable that a man's design should be rendered by his own hand as to realize that the habit of thinking with one's pencil and brush does stimulate the creative powers, the visualizing faculty, the imagination back of the mental process of building up and adjusting and balancing.

With that in mind, there are presented here a number of studies for moving picture sets which seem to us to illustrate very aptly this point, and which few architects can study without some profit. They are obviously quick studies, and by the nature of their purpose are not bound by the rigid restrictions to which an architect's designs are limited; but the essential quality of creative imagination interpreted by facile draftsmanship is outstanding, and should be significant to our craft.

There is more, in these particular sketches, which appeals to us; the clever management of lights and shadows—the balance in composition—the innate sense of perspective—the delicate control of line in tracery and silhouette—the nice feeling for values—the impression of color conveyed so clearly —the atmosphere of romance so subtly suggested. If Mr. Menzies wished to become an architect himself, one cannot but believe he could produce some very interesting and effective results. Undoubtedly he would have to subject his imagination to considerable restraint, would have to undergo a process of elimination, or rather, of simplification, in his use of detail. But he has what many of us strive for with labor and pains — and often the marks of travail are all too obvious.

Skill in technique, ability in draftsmanship, can never be a substitute for the genuine creative power; but they facilitate its expression, stimulate its development. Let these studies point a moral, as they are meant to adorn a tale. This is interpreting the stuff that dreams are made of; to translate his dream into concrete form is the ideal of the architect.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.

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VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.

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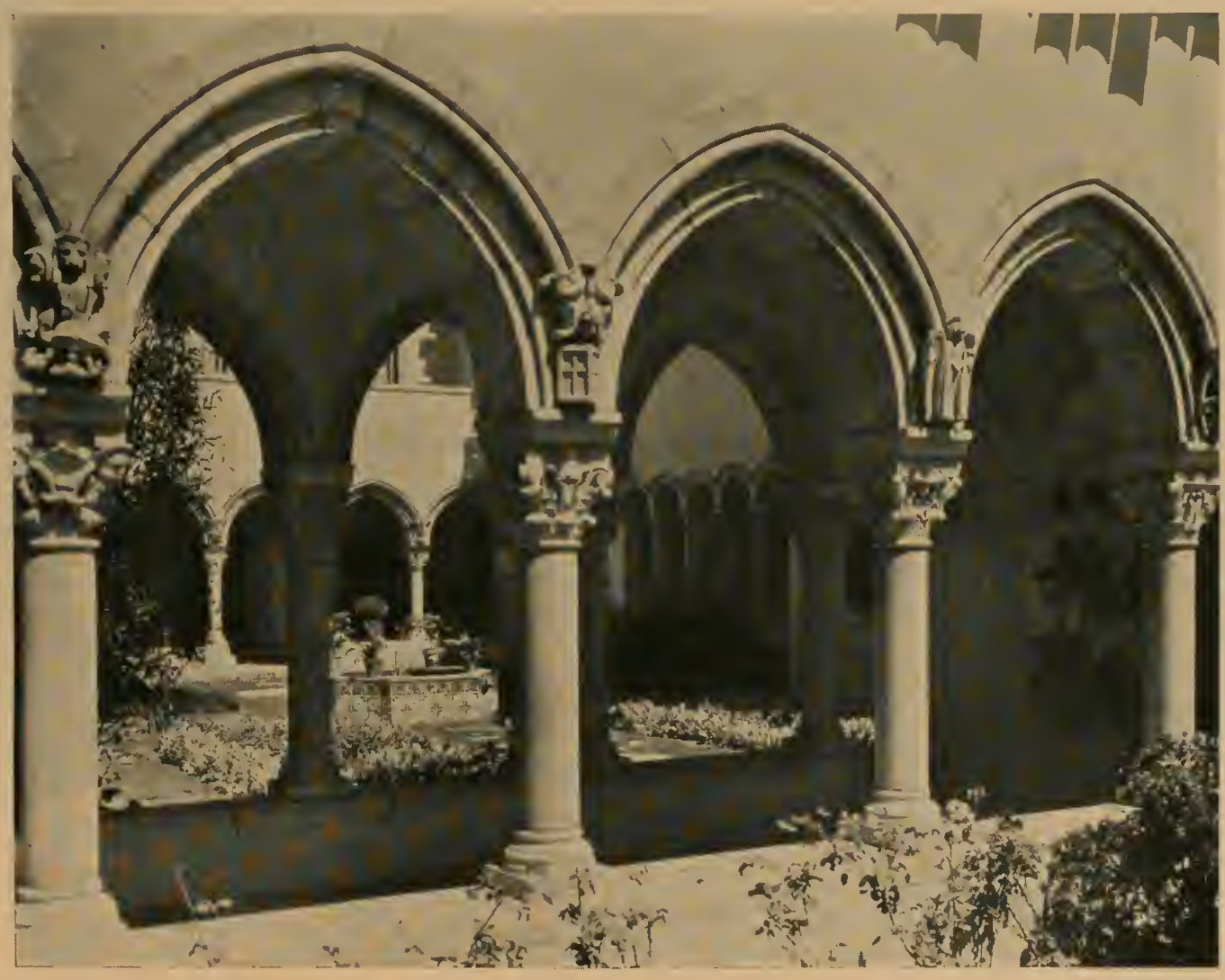
Photos by Mott Studios

VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.



MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photos by Padilla Company

MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photo by Padilla Company

PATIO, MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photo by Padilla Company

Color in Wood

BY G. A. LA VALLEE

THE public is color hungry. That this is a fact is evidenced by the reception accorded to colored merchandise in so many widely varied lines. Lumber was not the first to discover the attention-arresting properties of color, but now that a number of great lumber associations have had a taste of the instant public reaction to it, no time is being lost in starting campaigns to tell the world that lumber is not only strong and durable, but also, as a product of nature, it possesses indescribable beauty.

The public has been accustomed to seeing lumber in weather-beaten piles in an out-of-the-way lumber yard. It has not been told until now that wood, when its color is properly developed, ranks with the most colorful merchandise of the day. People were astonished to see Northern hard maple flooring in all the gorgeous colors of the rainbow. They had always thought that maple flooring was meant for the kitchen and the factory. They now know that colored floors are procurable in wood without covering them with bright linoleum or rugs. The public is now demanding colored wood floors.

One of the most interesting developments in the glorification of wood is the new color treatment of California redwood. This wonderful product, "time's only rival," of course possesses natural beauty in itself, and has long been recognized as exceptionally beautiful for interiors. Now, however, with its natural, warm, friendly coloring enhanced with the new modern Marietta color treatment, a much wider popular demand will be created for this wood. The process of color development proceeded from the knowledge that redwood was quite high in its natural acid content and that ordinary dyestuff solutions which might work very successfully on other woods would be insufficient.

The Marietta idea of wood coloring is based upon the thought that wood itself is beautiful, and that, to obtain the best results, color treatments should bring out this natural beauty rather than make any species of wood look like something it isn't.

The new redwood color effects, therefore, are in accentuation of the beauties of the wood itself, and while the materials used may be applied to other woods, the same color reaction will not be obtained.

The sand blasting of West Coast woods—that new idea of etching out the soft parts of the lumber—is now being shown the public for the first time and is being received with instant and enthusiastic approval, both in the architectural and the furniture field. The sand blasting is inexpensive, and perhaps the time is near when in homes, offices and public buildings the history of a family, the history of a business, the history of a nation, will be chronologically depicted on walls of wood, as the ancient Romans and Greeks portrayed their glorious achievements on walls of stone. Sand-blasted wood offers a wonderful opportunity for the development of the full beauty of the new color treatment.

A stain is first applied over the whole surface, plain and sand blasted alike. This stain dries in about six hours, then a coat of color developer is applied over the whole surface. This color developer not only brings out the full beauty of the stain, but retains the soft cloth-like appearance which is so desirable. It dries perfectly in one hour, after which it should be sanded lightly.

The next operation is the application of the high-lighting filler, which is made in brilliant hues in perfect color harmony with the stain. This material is in paste form and should be thinned with naphtha or benzine, using about five pounds of paste to one gallon of liquid. This is brushed on all over the surface, and should be immediately wiped off with a cloth.

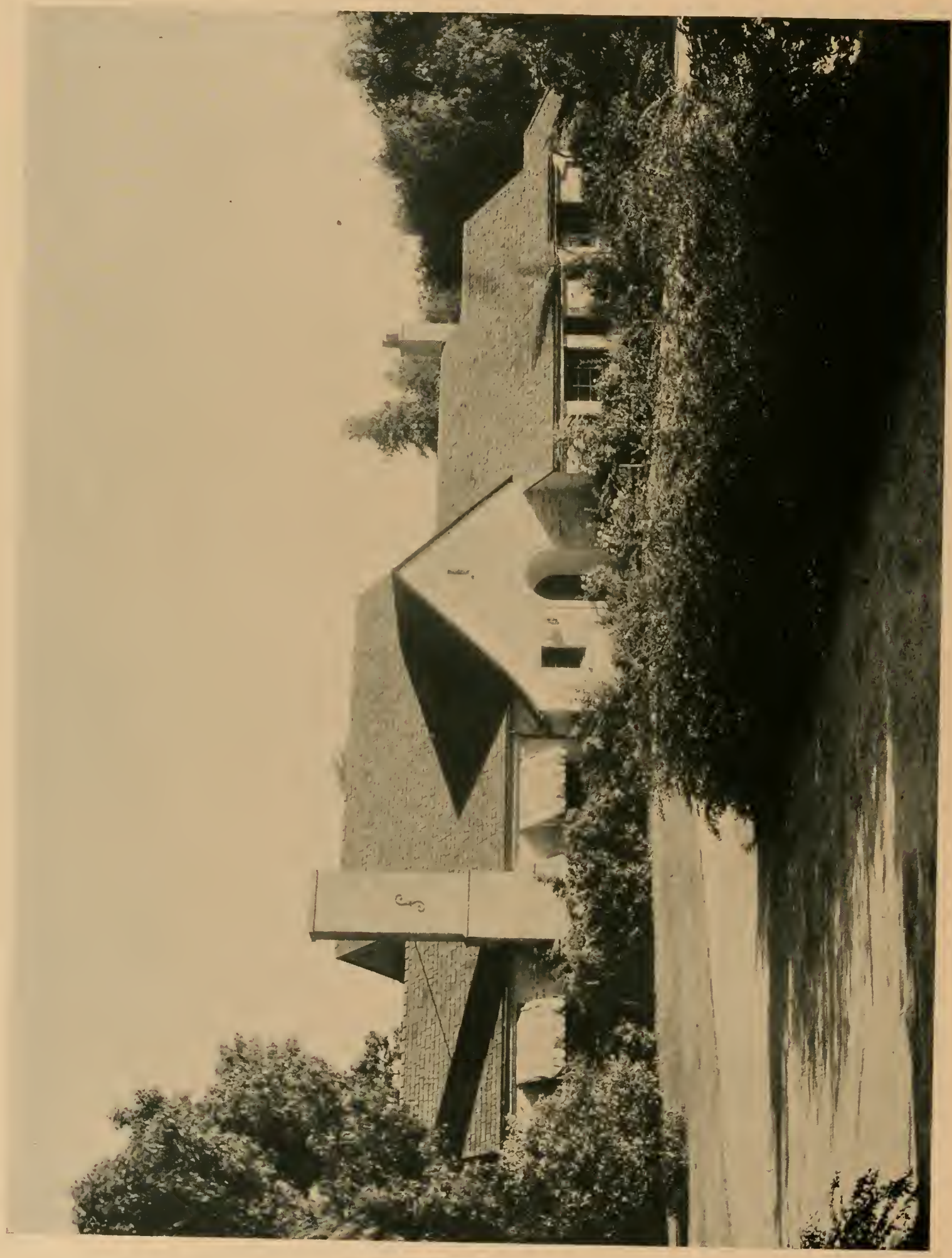
The high spots of the sand-blasted surface will wipe off clean, showing nothing but the stain, while the background will reflect a beautiful overtone through which the warm, rich color of the stain is "smiling through." This coat will dry well overnight, and then a dull finishing coat, especially made as a part of this finishing system, is applied. The resulting effect on California redwood is startling in its beauty.

In the past, too little attention has been paid to the dyeing of wood fiber. It is a fiber, just as specific as cotton, wool or silk.

The dyer of textile fibers exercises extreme care in the selection of dyes for his fabric. He knows that a "direct" dye will dye cotton best; he knows that "vat" dyes have a place for themselves; he knows that acid dyes are only useful on certain fibers. The wood-stain maker and user up to now, however, has merely mixed colors to suit the individual case, and generally developed a stain for wood that was a mixture of cotton, wool and silk dyes. Such a chemically incorrect compound will stain the wood, but it will not permanently dye its fiber. Wood and cotton fibers are both of a

[Concluded on page 49]

RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.
DAVID A. OGILVIE, ARCHITECT.



RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.

LIVING ROOM, RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.

ENTRANCE HALL, RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.
DAVID A. OGILVIE, ARCHITECT.

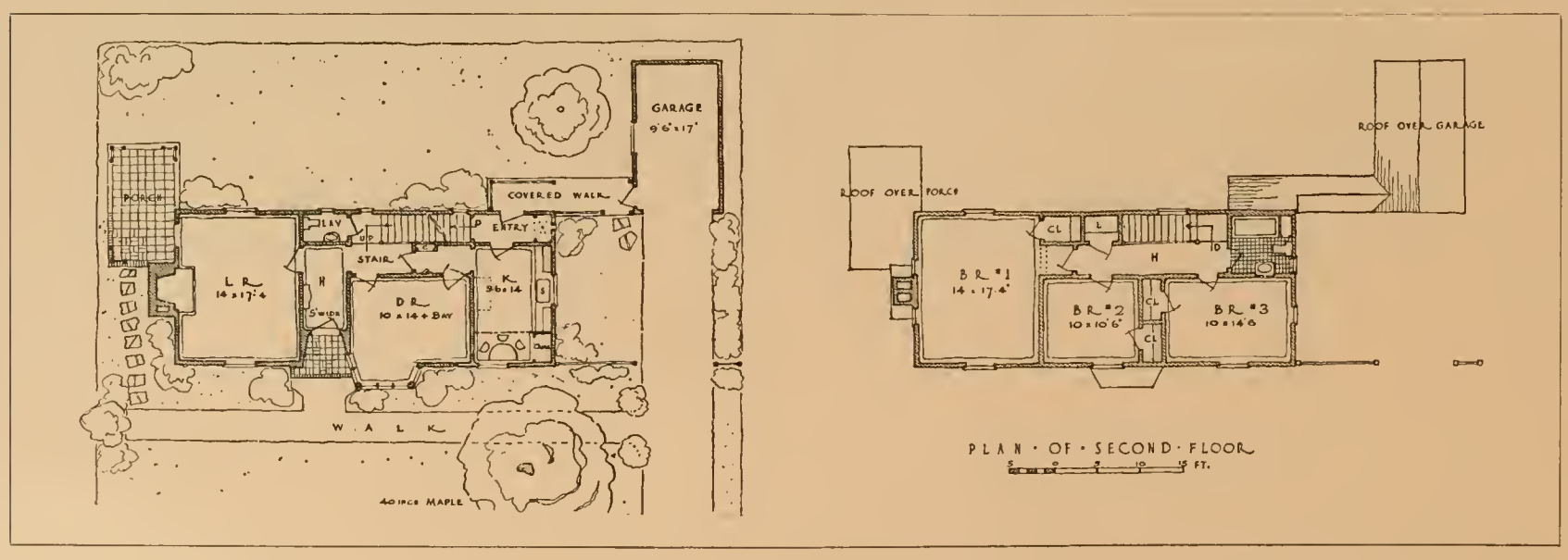
ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.

An Apprentice Built Home

ABOVE is a sketch and below floor plans of the Apprentice Built Home, now under construction at Portland, Ore., and sponsored by the Oregon Building Congress, the Portland Building Trades Council, the Portland Public Schools and the Oregon State Chapter, A. I. A.

The design represents the combined suggestions of the entire Oregon Chapter. These several suggestions were taken under consideration by a committee of four and the final version is the joint work of the committee members. This committee is as follows: Harold W. Doty, Wade Pipes, Jamieson Parker and Walter E. Church.

Actual labor and construction work is being done by students in the various Portland public schools who are enrolled in building trades and allied vocational courses. The Chapter Architectural Committee is supplying supervision at cost. The cost of the home is $6,000.



Lacquer—The Modern Interior Finish

BY HUGO ZELLER

President, Zeller Lacquer Manufacturing Co., Inc.

I HAVE TALKED with a number of successful architects during a recent tour of the continent, and I found practically all of them eager to know more about the use of lacquer for interior finishing. Most of the men I met were very specially interested in the development of lacquer grades for application on plaster walls.

Not so long ago, there was a great deal of doubt expressed as to the practical usefulness of lacquer for architectural purposes. It is true, of course, that the earliest steps in this field were taken, both by finishing contractors and lacquer makers, in an attempt to apply grades of lacquer manufactured for other classes of finishing. In certain cases this was done in an experimental way. Though to some extent successful, the results were not altogether complete, simply because the lacquer had not been formulated specifically to meet the particular requirements of interior finishing.

Such attempts nevertheless pointed a way toward success. But those days are past. Now the architect can specify lacquer grades of proved value, especially produced for any type of interior finishing on metal, wood or plaster surfaces. This rapid evolution of the architectural lacquer grades leaves no further opportunity for charges of dissatisfaction; there have been too many architects who have expressed in no uncertain terms their approval and praise of these new lacquer grades.

What I have just said applies particularly to the architectural grades perfected for plaster, the outstanding example of the development shown in this work. I would like to speak about the use of lacquer for finishing plaster walls because we have proved beyond peradventure of a doubt that the architectural lacquer grades are not only practicable but are today being used with greater success than any other type of plaster wall finishing materials. If I may seem to give strong emphasis to this point, it is only because I have reason to know what was necessary in the way of skill and patience in the laboratories in order to overcome the difficulties in the problem which has now been definitely solved.

The development of lacquer grades for plaster walls has resulted in materials which either smooth or sand plaster will take better and quicker than paint or varnish. To insure satisfaction, it seemed scientifically judicious to produce a pigmented wall sealer or first coater. This lacquer grade was made in three separate modifications to meet the various conditions of heat and moisture of the plaster. These modifications were prepared for (1) old or entirely dry walls, (2) comparatively new walls but fairly dry without heat, and (3) walls recently plastered, where the matter of heat and moisture were serious factors.

I might add, perhaps, that in finishing plaster walls a second and a third coater were produced and are recommended according to the finish effect desired. The second coater has been found adequate for a highly satisfactory finish for general requirements, and the third coater is being used where a wall finish of extraordinary depth and beauty is specified. Incidentally, the third coater is being used in cases where special effects, such as gun stipple, are desired, and it is made in both satin and flat finish. Glazing, antiquing and high-lighting are applied in the customary manner over these architectural grades.

There is little more that I am at liberty to tell the architect at this time concerning the plaster grades. All of these grades have building, hiding and covering properties which compare favorably with those of the lacquer grades developed for interior finishing of metal and wood surfaces. Following the time and effort which were contributed to the development of these lacquer grades, the results were gratifying. In all cases, whether the second coater or both second and third coater grades were used, a very satisfactory evenness and uniformity have been achieved in both the color effect produced and in the thickness and wearing degree of the film.

THE BENEFITS OF LACQUER FINISHING

Turning to the general subject of lacquer interior finishing, there are several practical points which may be found useful to the readers of this magazine. The subject may be summed up by such considerations as: the cost of application; the time of application as affecting occupancy of the building; the cost of maintenance; durability and beauty of the finish. And on these points I have carefully studied out what seems to me, in brief, will be of chief interest to the architect.

Experience enables me to state definitely that the cost of lacquer finishing is not in excess of the cost of paint or varnish finishing. On the West Coast the interior finishing with lacquer of such buildings as the Mayflower Hotel, the Barlow Sanitorium and the California-Petroleum Building (combined with the United Artists' Theatre), in Los Angeles, have proved to us that the vast savings in time and labor, and the economies incidental to maintenance and long wear, place lacquer finishing in an unrivaled position with regard to low costs. As a general proposition, lacquer finishing takes only from one-third to one-fifth the time required by other materials. Speed with the spray gun has made lacquer the favored material of the day, in keeping with the tempo of the times. The actual figures on jobs now being done leave no question as to its economy!

In fact, it is possible in some cases for the cost of the entire finishing job to be more than paid for by the savings which result from an unusually early occupancy of the building, where early occupancy affects the building's revenues. And where the building is not leased or used for other kinds of income, the advantages of early occupancy to the owners invariably

result in economy in one direction or another. Lacquer dries in twenty to thirty minutes, and therein is the secret of its success in cutting down occupancy time so drastically, though it should be remembered that time is also saved because of the applicability of lacquer under almost any conditions of delay that may occur in other phases of the construction work.

Another aspect of cost, as I have intimated, is the upkeep. Maintenance with lacquer is practically nil. It needs no replacement, it needs no special care, it can be washed easily (and to the improvement of the finish), and any such work needed from time to time can always be done by the building's own maintenance staff without calling in any specialists.

When I come to speak of the beauty and durability of a lacquer finish, I hesitate to repeat the advantages offered to the building owner, for everyone is familiar, nowadays, with the rare beauty of finish and the astonishingly long life that are now known among lacquer users in every branch of American life as a matter of actual experience. The use of lacquer for all types of American products, even in refinishing within the home, has acquainted us all with its rich, colorful effects and wearing qualities. Suffice it to say that, with the architectural lacquer grades now available, any desired tints or shades, any type of finish effect, can be produced on any kind of surface.

There is one point of practical benefit I should like to dwell on in particular. The owners of a large West Coast building were particularly impressed with the reaction of lacquer finish upon their lighting arrangements, which had been planned with special care. The lighting system was of the indirect illumination type, and it was found that the fine, even texture of the lacquer finish vastly accentuated the lighting properties of the fixtures installed. There were no "spider-web" shadows, none of the distortion of lights, often caused by the unevenness of brush marks left on other types of finishing materials. On the contrary, the soft, uninterrupted ground of the lacquer finish provided a means of surface diffusion which at once carried and toned the light, with a thorough effect of illumination.

So widespread is the popular favor for lacquer that in many cases these architectural lacquer grades have attracted public attention to the buildings on which they have been employed. As we have brought out in our specification sheet, now being circulated all over the world, this fact has created a great deal of comment and satisfaction among many architects, owners, mortgage holders and executives of financing companies connected with various buildings for which we have supplied the lacquer.

In an article of this length it is not possible to do more than summarize the outstanding points regarding a subject of such broad and expanding proportions. The subject grows by leaps and bounds with the increasing use of these materials and the greater experience gained by everyone concerned. I hope at some future time, however, to elaborate on some of the more salient points mentioned, and to place before the readers of this magazine some of the information which until now I have been unable to circulate except through the direct contact I have been fortunate enough to enjoy with a number of architectural executives.

MANUFACTURERS' ANNOUNCEMENTS

ANALYZING THE PROBLEM OF RESILIENT FLOORS

The Bonded Floors Company, Inc., has prepared a series of five neat pamphlets of standard filing size, presenting the requirements for floors in schools, offices, hospitals, stores and shops, and clubs, lodges, apartments and hotels. Besides a brief text (written by architects outside the organization) analyzing the problem and describing the preferred type of flooring, each booklet contains views of various installations, and a schedule showing the relative importance of various characteristics of flooring material. These booklets may be procured from the Bonded Floors Company, Inc., Kearny, New Jersey, or from their branches in principal cities.

* * *

NEW KEWANEE BOILER

Kewanee Boiler Corporation is now producing their new type "C" electric-weld steel boiler, in both coal-burning and oil-burning models. A feature of this boiler, evolved exclusively by Kewanee, is its corrugated crown sheet, which results in greater heating surface placed exactly where that surface is most effective in transmitting the radiant heat of the blazing fire to the water in the boiler. The type "C" is a compact model, retaining all the outstanding features of the standard Kewanee type.

A new catalog describing this new model in detail is offered to those interested by the Kewanee Boiler Corporation, 635 Mission street, San Francisco.

* * *

A booklet, standard A. I. A. size, treating acoustical problems in auditoriums and similar interiors, has been published by the United States Gypsum Company. It is a booklet that will be of tremendous help to architects and contractors who are faced with problems of this nature. Copies may be obtained by writing to the above company at 300 West Adams street, Chicago, Illinois.

* * *

A catalog describing the new Thatcher "Elite" boiler has been prepared by the Thatcher Company, 39 St. Francis street, Newark, New Jersey. Architects and contractors may procure copies by writing to the above address.

* * *

TEMPLE BETH ISRAEL

[Concluded from page 17]

building of this temple were assembled on the Coast and chiefly in the environs of Portland.

The concrete, the brick, the terra cotta, the excellent roof tile, the fine carving, the paneling, and the decoration, all are examples of local ability and skill. It is encouraging to those who may despair of the passing of real craftsmanship to find such capacity for cooperation and production in our own community.

·EDITORIAL·

The Forest Aisles

MAN-MADE cathedrals have inspired poets and painters, have stirred the devotional, the emotional feelings of the masses. These achievements, created by the brains and hands of such ephemeral pygmies as constitute the human race, are truly worthy our admiration, respect, even our wonder.

But man cannot build a forest.

He must be dull indeed who is not moved and humbled by the grandeur, the beauty, the peace, of a redwood grove.

It is not size or height alone, although nowhere will you find columns or piers as great in girth, as lofty; nor the distances, although the world's greatest building could be reproduced here, and still the march of giant trees go on, as far as eye can reach, dwarfing the intruder. There is something still greater; an atmosphere not to be measured by space—or time. The oldest living things, the redwoods seem to ignore age; their majestic calm is unruffled; only the leafy tips of the topmost branches respond gently to the caress of the breeze. Vagrant sounds are hushed, echoes absorbed, by the thick fibrous bark. One walks in shade over a carpet still and soft. Slanting beams of light come through clerestory openings far above. Man seems a petty, futile toy, an insignificant insect.

In the whirling maelstrom of temporal interests, of schemes and worries, of excitement and uncertainty, that absorbs human beings today, there is a welcome respite to be found in even a few hours or days spent among the redwoods. There, values can be readjusted, a sense of proportion, of scale, rediscovered; wounds to brain and nerves may be healed; ideals, perhaps, revived. Seek the shrine of a leafy temple, where beauty, and strength, and peace, are around you; yield yourself to the benign influence, and receive its blessing.

* * *

Education by Example

AN EXAMPLE is not necessarily good; and a bad example is sometimes more valuable than a good one—if you know it is bad.

The presentation of a recent problem to a class in the school of architecture, University of Southern California, is refreshing enough—and significant enough—to justify its reproduction here:

"A BOULEVARD REFRESHMENT STAND

"The city of Los Angeles, like all other metropolitan centers since the tremendous increase in automobile travel along the boulevards, is now suffering from an overambitious desire for the bizarre in ice-cream and soft-drink refreshment stands. Everything from hats to icebergs, freezers to pumpkins, line our highways to add to the ugliness of our streets and to lower the standard of public taste.

"You as the designer for one of these stands, having the ideals of the architectural profession at heart, have full authority, from your imaginary client, to design such a stand as you think it should be done.

"The location is somewhere along Wilshire or Pico boulevard west of Highland. The lot available is level, 50 feet in width, 150 feet in depth, located in about the center of a block on the north side of the street.

"The space requirements are limited, as most of the customers carry their purchases directly to their cars for consumption. A counter not over 12 feet in length, additional floor space for about five or six tables of two to four chairs each, and a storeroom, are all that need be provided. The total floor area of the building should not be over 650 to 700 square feet.

"Remember, you are trying to improve existing conditions. Consider the effective use of the site, as well, for no limits are set to an interesting landscaping effect or parking conveniences. Your client will spend any sum, provided it is logically applied.

"Your solution must be presented on a 20x30-inch mount carefully rendered in any medium you think best.

"The plan and explanatory section must be ⅛-inch scale.

"The elevation at ¼-inch scale.

"A one point perspective may be substituted for the elevation."

This is amusing, to be sure, but none-the-less useful. The choice of local examples of ugliness, with which students are familiar, contains more of import than the training of an individual taste. And besides possibly planting seeds of civic consciousness, it furnishes an incentive and a zest to the esquisse which no purely imaginary problem, however elegant or magnificent, could stimulate in the spirit of Youth.

Like any stimulant, such a type cannot be used too frequently with good advantage; which is a fact we can be sure the man clever enough to use such methods will not overlook. It may not be possible to make education painless; but it can be made interesting.

INSTITUTE AND CLUB MEETINGS

The Los Angeles Architectural Club

The July meeting of the Los Angeles Architectural Club, held on the 17th at the Artland Club, attracted a large number of members and notable guests. Among those present were: G. D. Clark, secretary of N. Clark & Sons, terra-cotta manufacturers, of San Francisco; A. L. Gladding, of Gladding-McBean; W. W. Dennis, of McNear Brick Co., of San Francisco; and W. M. Butts, well-known civil engineer and seismologist. The interest aroused by this meeting was due to the excellence of the two speakers whose subjects dealt with the structural use of bricks.

Norman Kelch introduced the first speaker, Major Lent of Cleveland, Ohio, who is chief engineer for the Common Brick Manufacturing Association of America. He treated his subject from a technical standpoint, beginning with a history of brick and tracing its uses from the past to its varied uses at the present time. Authentic data were presented on tests which were recently made at Washington, the results of which are now being compiled by the Bureau of Standards. Major Lent stressed particularly the three elements of good bricks, namely, brick, mortar and workmanship. The immense importance of this last quality was impressed upon the architects, for it was shown that the strength of a wall varies over 100 per cent, due to the workmanship on the bricks. The talk was terminated with lantern slides, illustrating the uses of this material.

Mr. J. E. Johnson followed Major Lent's discussion on brick with references to the use of that material in the West Indies in the buildings constructed by Columbus and his followers. Johnson spent six years in the islands studying architecture and construction there. He related the fact that brick imported from Spain was used in the new world for all arches and employed wherever particular strength was needed. But for more general uses native coral stone was used. The speaker then branched off into a general travel talk, discussing the historic buildings of Porto Rico, Haiti and Santo Domingo. He illustrated his lecture with slides showing detail views of the famous forts, cathedrals and residences.

The next Club meeting will be held on August 21st, the place to be announced later.

The employment service of the Los Angeles Architectural Club is proving itself most popular among draftsmen, not merely as a means of finding local employment, but also as a vehicle through which vacation travel is facilitated. Calls have come in from Yellowstone Park, Wyoming; Twin Falls, Idaho; Tucson and Phœnix, Arizona, and even from Texas. The men who have filled these out-of-town positions are enthusiastic over the opportunity. And while things in Los Angeles have been relatively quiet, twenty men have been placed through this office in the past month.

The San Francisco Architectural Club

The San Francisco Architectural Club met for its regular monthly business meeting August 1st.

The principal question under discussion during the evening was that of a proposal for the organization to purchase its own clubhouse, rather than to lease quarters as it now does. The suggestion was made by Director C. Jefferson Sly and provoked long discussion. It was finally decided that a permanent committee be created at the next meeting to work on this proposal, which, while not impossible of materialization, will require two or three years of concentrated effort to realize.

For several seasons the scholarship fund of the Club has been lying idle, although in the past it was active and well supported by the architectural profession of San Francisco. It was accordingly suggested that a committee be appointed to revive this fund, manage it and build it up to its former status and strength.

Trips proposed and announced for the near future are: a journey to the Standard Sanitary Manufacturing Company's plant for some Saturday in August, the day to be later posted on the bulletin board; during October a trip to the Gladding, McBean plant at Lincoln. Sometime in September a theater party will be held.

A social hour followed the business of the evening and refreshments were served by Edward De Martini and his corps of volunteer coffee makers, sandwich artists and advisors in culinary matters.

* * *

Washington State Chapter, A. I. A.

As a result of the 1927 Interscholastic Conference, annually conducted by the Washington State Chapter, A. I. A., fifteen teachers from the various high schools of the State registered for the summer courses offered by the State university for high school teachers of art and drawing.

The courses offered were Architectural Appreciation, Architectural Drawing, Architectural Shades and Shadows and Perspective. The purposes of these courses are to secure a more coherent connection between the architectural classes as conducted in the high schools and those of the university, and thereby to give the high school art and architectural student a clearer understanding of the meaning, scope and purpose of architecture.

This year's summer courses were particularly successful and were attended with much interest on the part of all enrolled in them. The opinion was practically unanimous that the work had resulted in a fresh conception and understanding of the purposes and methods of conducting high school groups in architecture and architectural appreciation. The wish was generally expressed that further summer instruction

might in the future be provided, and the hope that, during the winter, arrangements may be made to have lectures on appreciation given in the high schools throughout the State and of such a nature as to render them of interest to the entire student body. A program of this kind, if it could be arranged, would be of incalculable value in imparting general architectural knowledge and in producing a future generation of responsive and appreciative clients.

The work of these particular classes was this year also productive of good publicity and public and academic interest, and it is anticipated that enrollment for the 1929 session will easily be doubled.

Efforts are being made by the Tacoma Group to improve conditions in their city building department. Under the city charter the head of the department is appointed by the city engineer and must be an engineer by profession. His duties are confined to the issuance of building permits. His principal assistant is called assistant building inspector. The charter also provides for a board of appeal which has not so far been appointed.

The assistant building inspector has been accustomed to make plans for buildings. This the Chapter Group has been successful in terminating. It is also endeavoring to have the board of appeal appointed to act on any questions of deviation from the building code. This with a view of securing an equitable enforcement of the code, not having deviations therefrom authorized, as at present, by special ordinances enacted for the accommodation of interested parties.

It has been conspicuously customary of late years for ambitious architects to seek Hollywood and environs as fruitful fields for their arts and labors. But now we have the custom reversed; Hollywood seeks Washington, to the infinite honor of our Chapter member, J. de F. Griffen of Chehalis. Mr. Griffen at present is in the film metropolis and busily engaged in preparing plans and specifications for a home for Bebe Daniels, screen celebrity.

* * *

DESIGNATION AS "ARCHITECTURAL DESIGNER" UNLAWFUL TO ANY OTHER THAN A LICENSED ARCHITECT

STATE OF WASHINGTON
OFFICE OF ATTORNEY-GENERAL
OLYMPIA

January 12, 1928.

Honorable Charles R. Maybury,
Director of Licenses, Olympia, Washington.

Dear Sir: You have referred to us for opinion the letter of one . . . in which he calls attention to the fact that a person in . . . is practicing architecture under the heading of "architectural designer."

Your inquiry is whether or not a person may practice architecture under the term "architectural designer" without a license as architect being required.

Chapter 205, Laws of 1919, covers the subject of the regulation of architects. Section 1 thereof reads as follows:

> Any person residing in or having a place of business in the State, who, before this act takes effect, shall not have been engaged in the practice of architecture in the State of Washington, under the title of architect, shall, before assuming the title of architect, secure a certificate of his qualifications to practice under the title of architect, as provided by this act. Any person who shall have been engaged in the practice of architecture under the title of architect before this act takes effect may secure such certificate in the manner provided by this act. Any person having a certificate pursuant to this act may assume the title architect. No other person shall assume such a title or use any abbreviation thereof, excepting only landscape architects and naval architects, and not excepting these two classes if they combine with their landscape and naval work respectively the planning of buildings and supervision of their erection.

A literal reading of the section will indicate that the use of the title "architect" is the only thing prohibited without the certificate provided for being required. The last portion thereof, however, indicates that it is the legislative intent that such certificate shall be permitted to engage in the working "planning of buildings and supervision of their erection."

Furthermore, the section prohibits the use of the title "architect" or any abbreviation thereof. This being so, we are of the opinion that an unlicensed person holding himself out to the public as an "architectural designer" violates the provisions of the law above quoted. Yours respectfully, L. B. DONLEY,
Assistant Attorney-General.

PERSONALS

Architect Richard M. Bates is now located at 660 South Vermont avenue, Los Angeles.

* * *

Architect David J. Witmer announces removal of offices to room 903, Architects' Building, Los Angeles.

* * *

Architect Carleton M. Winslow has moved offices from the Van Nuys Building to 1001 Architects' Building, Los Angeles.

* * *

Architect Arthur Hutchason, 924 Van Nuys Building, has moved offices to room 1102, Architects' Building, Los Angeles.

* * *

COLOR IN WOOD

[Concluded from page 38]

vegetable nature. They, therefore, should be dyed alike.

More intensive study of wood finishing will be made in the next five years than in the last twenty-five. This will be true because it will be worth while for all concerned.

The lumberman himself is awake now to the need for color as his greatest merchandising tool. He has suddenly discovered that the public wants color and is getting it in materials other than lumber. He has in the last six months seen it proved that color will sell lumber. That is why the lumberman is now spending real money to dress up his product, and his attitude makes it both possible and profitable for a manufacturer to spend money for research.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR | SERIAL ISSUE OF THE INSPECTOR | NUMBER EIGHT

L. A. Code Effort Is Interestingly Different

An Opportunity for Signal Achievement

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

(This is the thirty-eighth of a series of articles on building codes.)

LOS ANGELES apparently has begun in the right way the Herculean task of rewriting and modernizing its building and housing regulations. The procedure laid down for handling this interesting municipal project attracts attention because it is peculiarly different from some other similar undertakings to foster building codes. At the outset it is definite and tangible; the work is being officially sponsored by the municipal authorities charged by law with the duty of enforcing ordinances designed to regulate building and housing operations. The detail and research work and actual writing of the ordinances to be considered are to be done under direct supervision of the Municipal Board of Building and Safety Commissioners and its division of building. This municipal board is created by city charter. Its members are appointed by the Mayor, confirmed by the City Council and serve for five years. The entire effort is to be confined, and rightfully so, to and for the city of Los Angeles.

SOUND FOUNDATION

Another significant and commendable aspect of the Los Angeles municipal program lies in the fact that all expenses to be entailed in the writing of municipal regulatory legislation will be borne by the taxpayers, disbursed through its properly constituted authorities. The setup for handling this municipal project appears to be based on a sound economic foundation which puts the public officials in a wonderful position to keep the work free from political entanglements, hold inviolate the fact that only the public weal is to be served and that vested interests are entitled to be treated fairly and honestly but not shown favoritism and special consideration.

Los Angeles is a big city, a metropolitan center of population, and its needs for proper legislation to guide the future destiny of the city, provide substantial housing facilities with due regard for safeguarding and protecting the community from fire and disaster, are apparent. Los Angeles, like numerous other cities, has many—perhaps too many—ordinances on these subjects which the public officials evidently realize are in some instances obsolete, in other cases inadequate, while many of the requirements are illogical, contradictory, conflicting, overlapping and difficult of intelligent interpretation. These things undoubtedly will be straightened out under the program adopted by the Board of Building and Safety Commissioners.

With the exception of one other California city—Santa Ana—no other building code in California sets out the content of the State housing laws of California in such a manner that when an architect designs a building or a contractor rears a building, adherence to the requirements of the building code suffices to assure full compliance with the State housing laws, which, after all, take precedence over local building and housing regulations, except when the local regulations prescribe definitely more stringent requirements than are set out in the State laws.

IT CAN BE DONE

It will be of interest to the building fraternity to see how this very important matter is handled in the new legislation for Los Angeles. It would prove refreshing to find that compliance with the requirements of a building and housing code would give self-evident assurance that all regulations pertaining to building operations have been adhered to. It can be done easily. It would not only save annoyance to the public and the building fraternity in particular but costly errors often suffered by the public would be avoided if regulatory building laws were made clearly understandable and the requisite information made readily available in such a manner that all who read may heed.

Properly carried out to a successful and logical conclusion, the municipal program here under discussion should put Los Angeles in the forerank of American municipalities desirous of placing building and housing operations under reasonable, sane and safe regulatory control. While the announced purpose of the Los An-

THE INSPECTOR

geles officials is to confine the effort to and for the people of Los Angeles, a wonderful opportunity is afforded for setting an example and possibly evolving a model set of building and housing regulations that may readily be adopted by other cities, especially California cities.

The Board of Building and Safety Commissioners in Los Angeles alone possesses all requisite official authority to proceed with the work under discussion, subject to approval by the City Council when the proposed legislation is officially reviewed and considered for adoption. The Los Angeles officials, however, have wisely chosen to throw open the doors to all who may wish to avail themselves of the opportunity to participate in this civic undertaking. The Los Angeles movement, therefore, lends itself to another useful purpose. Here all concerned, whose motives are sincere and honest, may safely rally on neutral ground, coordinate thought, knowledge and effort and thereby save duplication of effort and expense.

REQUIRES TIME

Using the Los Angeles Builders' Exchange as an avenue for reaching many interests engaged in building, the first general meeting held recently to discuss the subject of building and housing regulations for Los Angeles was attended by accredited representatives of more than 50 organizations. The various organizations, through an advisory committee, propose to function closely with the public officials. The work is to be pushed as rapidly as is possible, according to the officials actively in charge of the detail work. They further assert that it will require several months, possibly all of a year, to finish the job.

The members of the Board of Building and Safety Commissioners of Los Angeles are: J. W. Toms, Frank McGinley, W. H. Antram, Ralph E. Homann, C. E. Noerenberg. Superintendent of Building J. J. Backus is general manager under the Board. F. A. Munsie is secretary. C. V. Welch, chief of the division of building, has been assigned the real job of putting the code together.

To these gentlemen is entrusted a work of immeasurable magnitude. Public-spirited persons and civic organizations may lend a helping hand, confident that the results of this effort will play an important part in the future upbuilding of Los Angeles, the stabilization of building and property values, protection of life and property and the comfort of the people who live in the City of the Angels.

* * *

NEW TILE ROOF REGULATIONS IN L. A.

Tile roof construction, heretofore regulated by ruling of the Board of Building and Safety Commissioners, will soon be governed by appropriate amendment to the building ordinance as a result of action taken by the Municipal Board recommending to the Los Angeles City Council the adoption of a specification in ordinance form. The laying and fastening of tile on roofs would be regulated in detailed fashion according to the terms of recommended ordinance. The technical change would make for more effective enforcement, but the specification remains practically the same.

PROPOSED ARCHITECT LAW INVALID

City Attorney James O'Keefe is reported to have advised the City Council of San Diego that a proposed ordinance designed to require the employment of a licensed architect on all plans for buildings that contain more than 1000 square feet of floor area is not within the province of that municipal legislative body because the purposes of the ordinance are not within the functions of police power. That power is limited to matters that have to do with the preservation of public health, safety and welfare, Mr. O'Keefe holds.

* * *

BUILDERS LICENSED IN OCEANSIDE

Contractors in Oceanside must first qualify before the building inspector as to competency to practice the trade of building contractor, pay a license fee of $5 and post bond in the sum of $1,000 before they shall be entitled to secure permits for building. Ordinance No. 327, passed by the City Council as an emergency measure, became effective upon adoption last month. Licenses are required to be renewed the first of each calendar year.

* * *

GOVERNOR APPOINTS ARCHITECTS

Frederick H. Meyers and Albert J. Evers of San Francisco, together with A. M. Edelman, John Parkinson and W. J. Dodd of Los Angeles, recently were reappointed by Governor C. C. Young as members of the California State Board of Architecture. John C. Austin of Pasadena also was appointed by the Governor to succeed Myron Hunt as a member of the Board.

* * *

PASADENA PLUMBERS BEING EXAMINED

Pasadena is proceeding to examine all master and journeymen plumbers in accord with the requirements of a recently enacted ordinance. Examination entails a practical demonstration of the knowledge of plumbing in addition to theoretical aspects of sanitation and ordinance requirements. Both master and journeymen plumbers are required to pay a license fee.

* * *

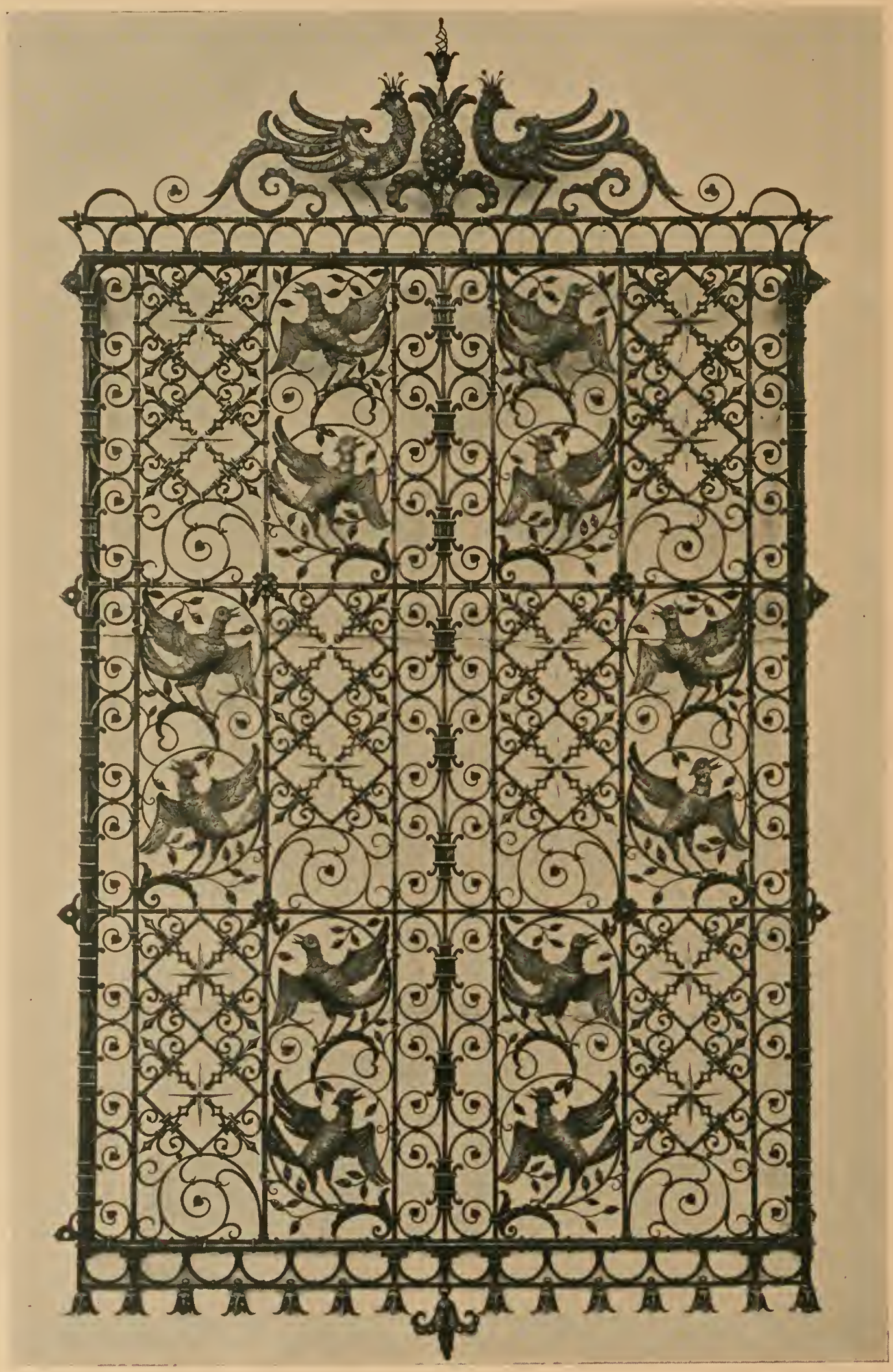
Walter S. Scott, long connected with the municipal service as city building inspector in Burlingame, no longer holds that post. According to news report from Burlingame the City Council has accepted his resignation.

* * *

Riverside is scheduled to have a new building code, reported as being put into shape by R. E. Brown, city engineer. Ernest Gifford is chairman of the building code revision committee.

* * *

Coronado is now operating under a new set of building regulations recommended by C. B. Pickett, inspector of building.



WROUGHT-IRON ORGAN SCREEN, BARKER BROS., LOS ANGELES, CALIFORNIA.

Executed by Architectural Iron Works

ART IN IRON AND BRONZE

The Screen as a Decoration

A METAL SCREEN, whether it be for window or fireplace or organ, is unavoidably conspicuous; and it has the special characteristic that it is usually seen in silhouette against the light. It is obvious, therefore, that form, outline, are of the highest importance.

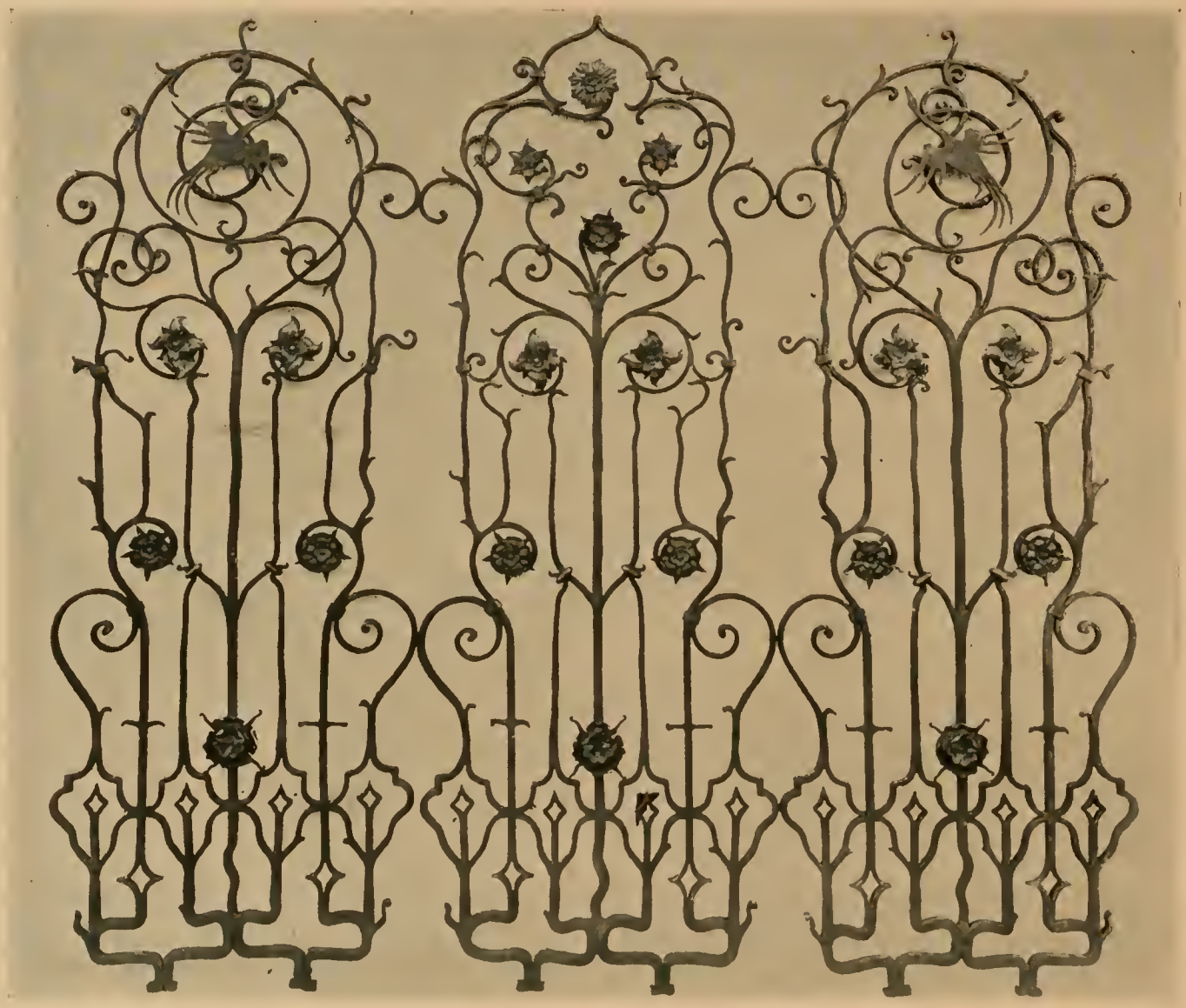
From this standpoint, wrought rather than cast iron is to be desired. The slight irregularities due to handwork, always more interesting than mechanical exactness, are emphasized, while the color, modeling, shadows, upon which the value of cast iron largely depends, are lost. In fact, it might be taken as a general principle that cast iron is much better suited to use outside than inside a building. Some exceptions, such as bank counter screens, hardly apply, since their object is protection and they are really in the category of exterior work. Memorial panels, of course, are essentially imitations of stone carving and cannot be made of wrought iron.

It is quite feasible, however, to apply cast ornaments such as rosettes or small figures (though it may be doubted whether even these are as effective as when wrought by hand). At night, under conditions of strong artificial lighting, modeling in the round or heavy relief work counts for more than in the daytime when the source of light is behind the screen, or when its background is light-reflecting, as may be the case with an organ screen such as shown in the illustrations for this paper. The bird figures which are so interesting a feature in this grille may be treated with naturalistic polychrome or even with dull gilt, and would make a very effective contrast to the network of iron tracery which fills up the screen.

Other examples are given which illustrate the decorative possibilities of iron designed principally to be seen in silhouette.

WROUGHT-IRON CHECK DESK.

WROUGHT-IRON FIREPLACE ANDIRONS.



UPPER—WROUGHT-IRON WINDOW GRILLE; LOWER—WROUGHT-IRON FIREPLACE SCREEN.

Executed by Architectural Iron Works

IN THE PROFESSION

CONVENTION OF ARCHITECTS

The first convention of the State Association of California Architects will be held in San Francisco October 5-7, 1928. The place of meeting has not yet been announced.

* * *

Architect I. E. Loveless, Chester Williams Building, Los Angeles, is preparing plans for a new hospital building to be erected at Long Beach by Sisters of Charity of the Incarnate Word. The new hospital will have accommodations for 250 beds and will be of brick and reinforced concrete construction and cost $500,000.

* * *

Architect C. H. Russell, 1106 Storey Building, Los Angeles, is preparing working drawings for a two-story and basement lodge building to be erected on the southeast corner of Philadelphia street and Tainter avenue, Whittier, for the B. P. O. E. The building will cost $70,000.

* * *

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, are preparing plans for a new library building for Palos Verdes. The building will be two stories, reinforced concrete construction and cost $90,000.

* * *

Architect James N. Conway, 1619 Brighton way, Beverly Hills, has prepared preliminary plans for a hotel costing $500,000 to be erected at Moonlight Beach, Encinitas, San Diego county, by Mr. Aubrey Austin, 420 South St. Andrews place, Los Angeles.

* * *

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, is preparing plans for a two-story class B market building to be erected in San Jose by Mr. Victor Challen, 600 South Third street, San Jose. Building will cost $100,000.

* * *

Architect Louis Mullgardt, 641 Post street, San Francisco, is preparing working drawings for a five-story reinforced concrete residence to be erected on Chestnut street between Hyde and Larkin streets by Dr. Buck. Estimated cost is $200,000.

* * *

Architects E. L. and J. E. Norberg, 580 Market street, San Francisco, are preparing preliminary plans for a two-story frame and stucco apartment building to cost $18,000, to be erected in Beresford, San Mateo county, California.

* * *

Architect Edwin St. J. Griffith, Chehalis, Washington, has been commissioned by the city of Hoquiam to prepare plans for a two-story concrete and brick city hall to cost $100,000.

* * *

Architect William I. Garren, DeYoung Building, San Francisco, is preparing plans for three two-story frame and stucco residence buildings to cost $12,000 each.

Architect Arthur Angel, 6111 Pacific boulevard, Huntington Park, is completing plans for a ten-room school building for Huntington Park. It will be of brick construction with stucco exterior. Mr. Angel is also preparing preliminary plans for a two-story, ten-room school building to be erected at West Maywood for Huntington Park School District.

* * *

Architect Joseph Losekann, 931 North El Dorado street, Stockton, is preparing preliminary plans for remodeling and enlarging the Hotel Clark, Stockton. The building is owned by Mr. W. R. Clark, of Clark and Henry Construction Company, Chancery Building, San Francisco.

* * *

Architect Edwin Bergstrom, Citizens National Bank Building, is preparing plans for a class A store and office building to be erected at the northwest corner of Fourth street and Pine avenue, Long Beach, for the Owl Drug Company. Building to cost $100,000.

* * *

Architect A. H. Albertson, Henry Building, Seattle, has been commissioned by the city of Seattle to prepare plans for a two-story and basement substation and office building to be erected at Third avenue and Madison street. Building will cost $500,000.

* * *

Architect Gilbert S. Underwood, 1404 Hibernian Building, Los Angeles, is completing working plans for a four-story and part two-story hotel building to be erected in Honolulu by Mr. Walter Justin. The building will contain 200 rooms and cost $400,000.

* * *

The San Diego board of education has commissioned the following architects to prepare plans for schools in San Diego. The schools will be erected from the bond issue of $2,313,000 which was voted at a special election May 15.

High schools: New East San Diego senior high school, group of buildings, $400,000, to T. C. Kistner & Co., Architects' Building, Los Angeles, and Spreckels Building, San Diego; San Diego senior high school, boys' and girls' gymnasium, science laboratories and addition to heating plant, $150,000, to Frank P. Allen, Jr., San Diego; La Jolla high school, addition, $40,000, to Herbert J. Mann, La Jolla; Point Loma high school, additional building to contain study hall and auditorium, $60,000, to I. E. Loveless, Chester Williams Building, Los Angeles; Roosevelt junior high school, additional rooms, $40,000, to Frank C. Hope, San Diego; Woodrow Wilson junior high school, additional classrooms, $40,000, to Richard S. Requa, San Diego; Part Time high school, first unit, $50,000, to Lincoln Rogers, San Diego; board of education warehouse, first unit, $100,000, to Eugene M. Hoffman.

Grammar schools: Sherman school, new building, $150,000, to Quayle Bros., San Diego; Fremont school, addition to building and heating plant, $30,000, and

[Concluded on page 59]

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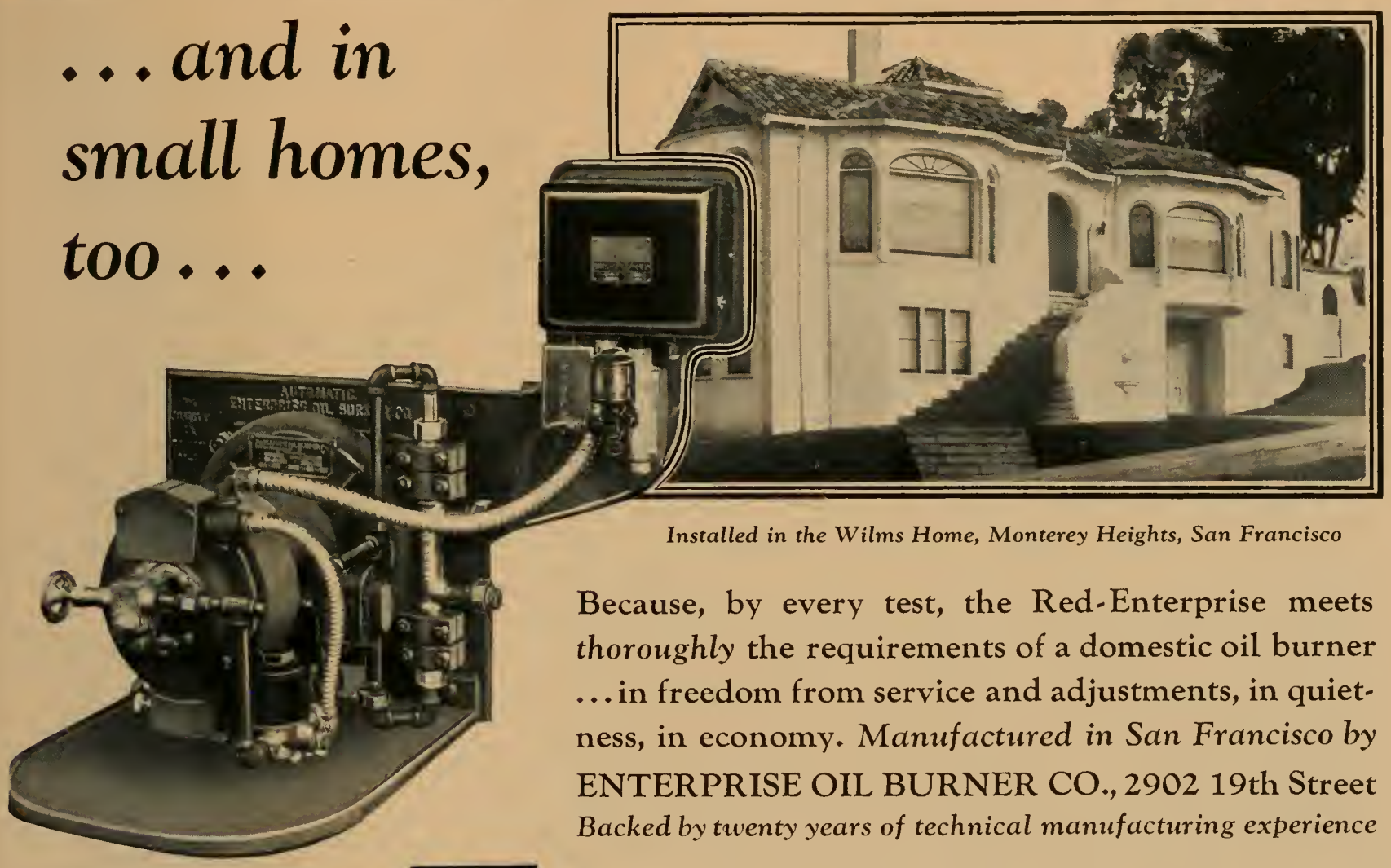

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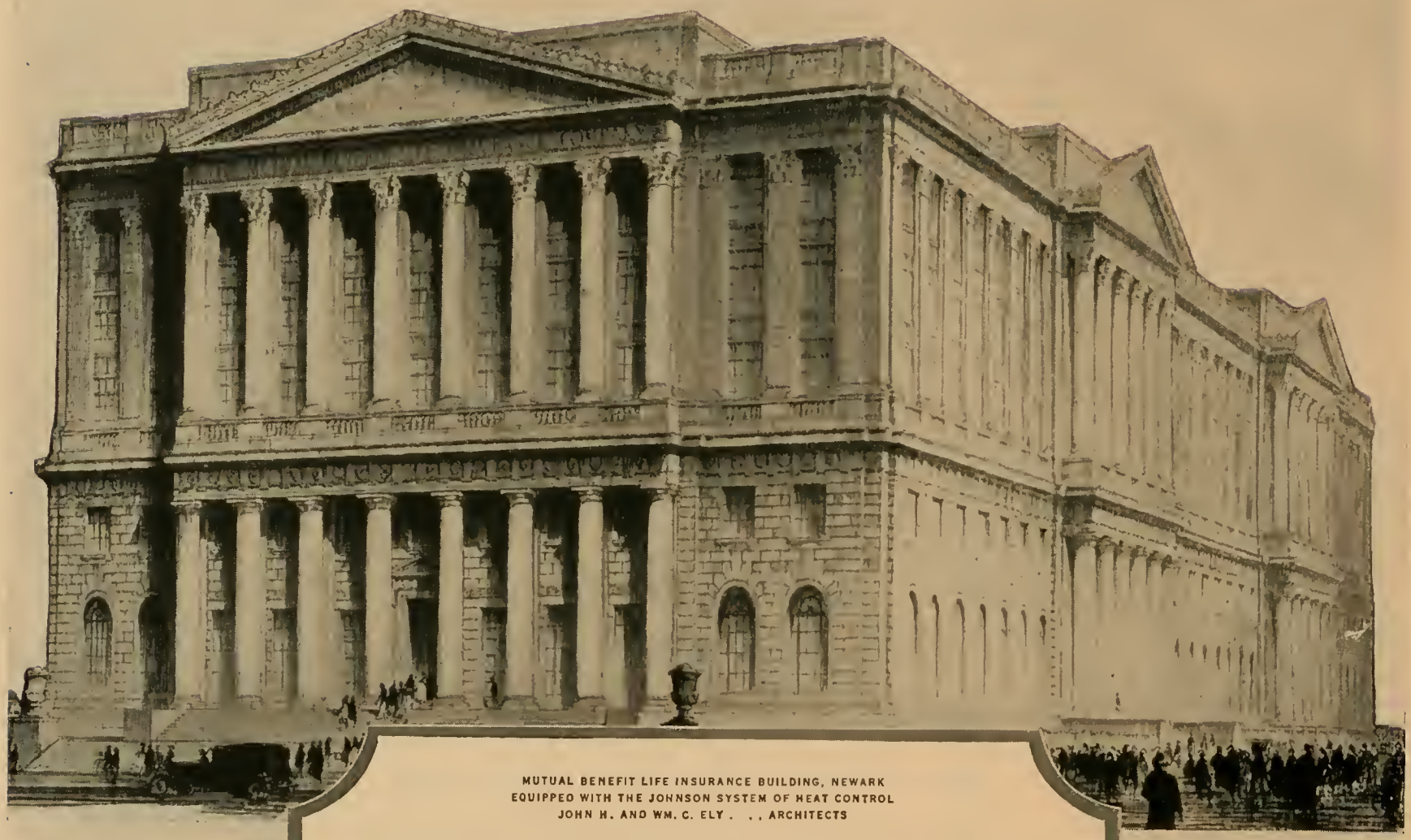

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[Concluded from page 55]

addition to Loma Portal school, to J. S. Groves, San Diego; Hamilton school, new building, $85,000, to Templeton Johnson, San Diego; Logan school, new building and plant, $150,000, to William H. Wheeler, San Diego; La Jolla school, addition to building, $8,000, to Louis J. Gill, San Diego; Emerson school addition, $16,000, Euclid school addition, $6,000, Edison school addition, $12,000, and Garfield school addition, $16,000, to John S. Siebert, San Diego; Balboa school addition, $8,000, and Jefferson school addition, $15,000, to Edwin T. Banning, San Diego; Normal Heights school, new plant, $150,000, to Stevenson and Lodge, San Diego.

* * *

Architect Horace W. Austin, Pacific Southwest Bank Building, Long Beach, has been commissioned by the Board of Education of Long Beach to prepare plans for a two-story brick and concrete high school building to cost $110,000.

* * *

Architect William H. Wheeler, Spreckels Building, San Diego, is preparing plans for a 13-story class A store and apartment building for J. F. Anderson and G. Lichty. The structure will cost $300,000 and will be of reinforced concrete construction.

* * *

Architect William A. Knowles, 1214 Webster street, Oakland, is preparing plans for a factory building to be erected in Los Angeles by the Victor Talking Machine Company. The building will cover an area of 30,000 square feet and cost $250,000.

* * *

Architect Roy Place, Tucson, Arizona, has prepared preliminary plans for the proposed new court-house to be erected at Tucson for Pina county. The building will cost $300,000.

* * *

Architects Starks and Flanders, Ochsner Building, Sacramento, are preparing plans for a two-story frame and stucco church and Sunday-school building for the First Baptist Church of Willows, Glenn county, California. The building will cost $250,000.

* * *

Architect Kenneth Macdonald, Jr., 316 Spring Arcade Building, Los Angeles, is preparing preliminary plans for a 12-story class A garage building to be erected on Hill street. It will cover an area of 75x150 feet and will be of reinforced concrete construction.

* * *

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing the working drawings for a 14-story and basement class A hotel building to be erected in Long Beach for Mr. Earl Taylor. Building will cost $600,000.

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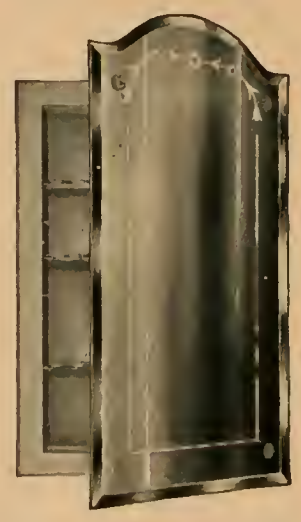

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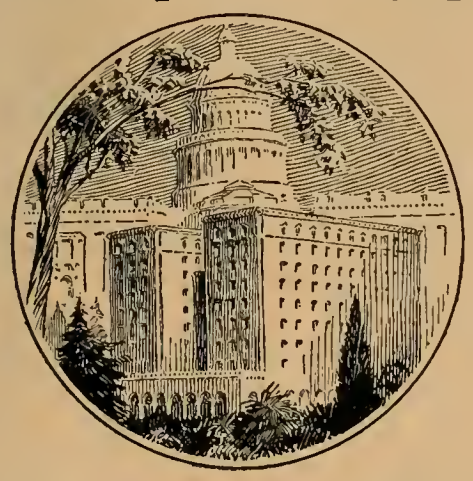

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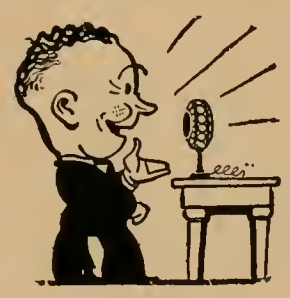

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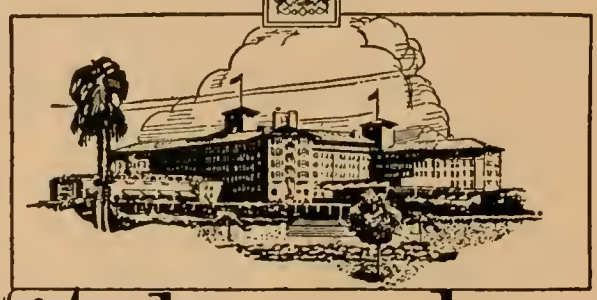

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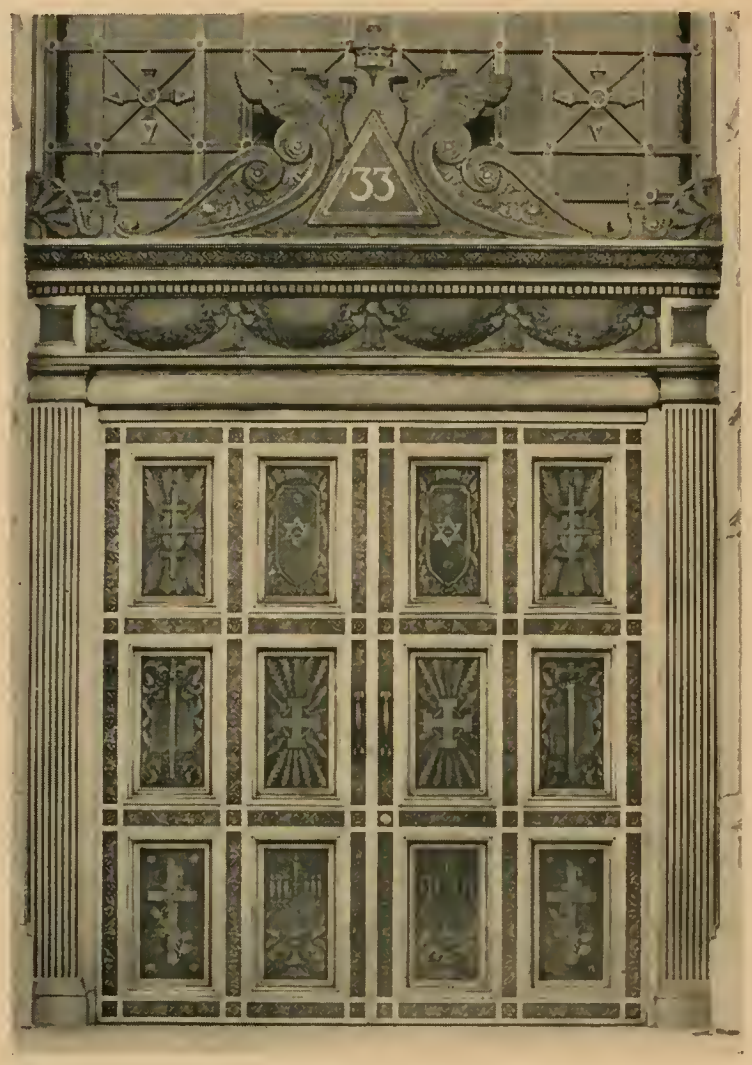

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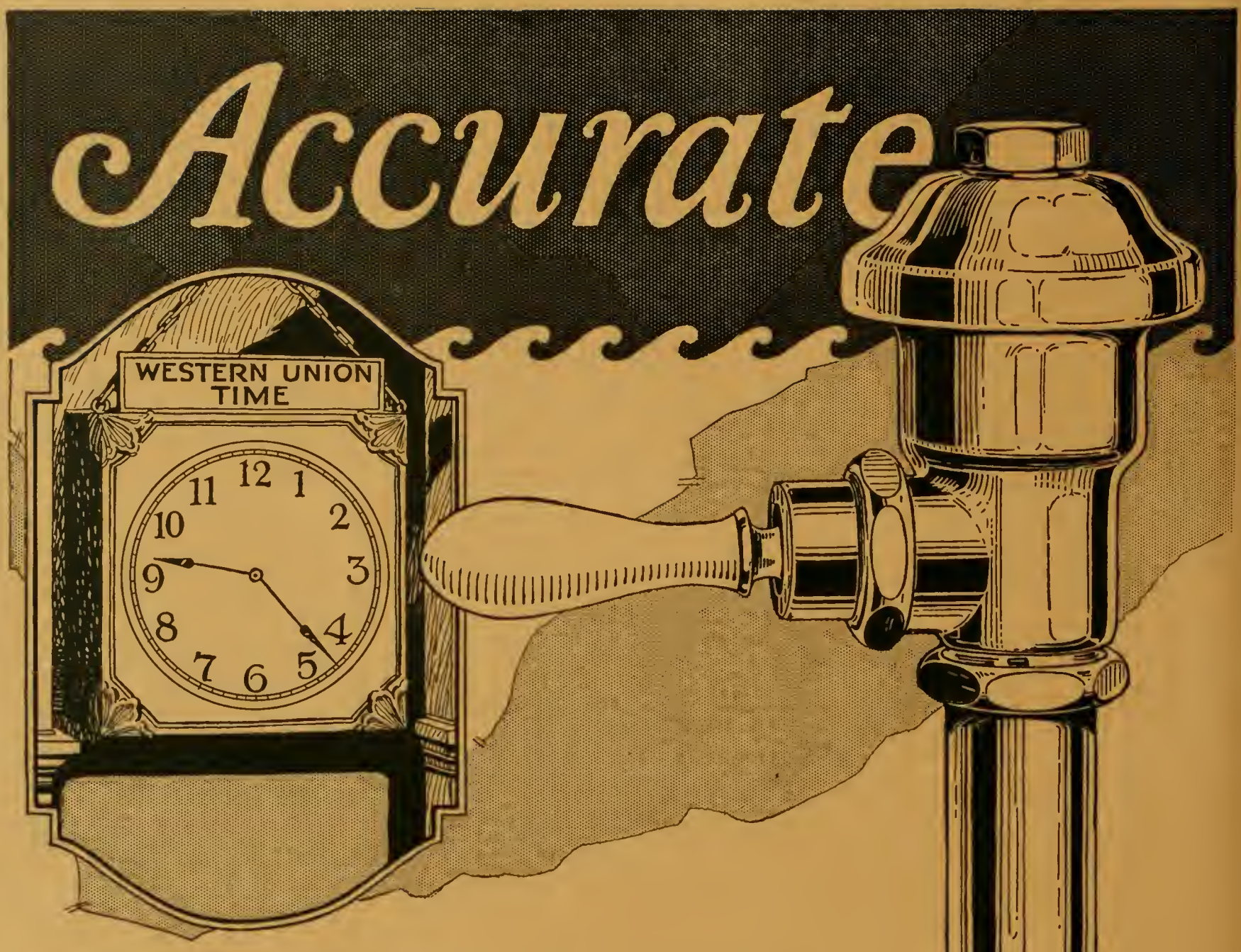

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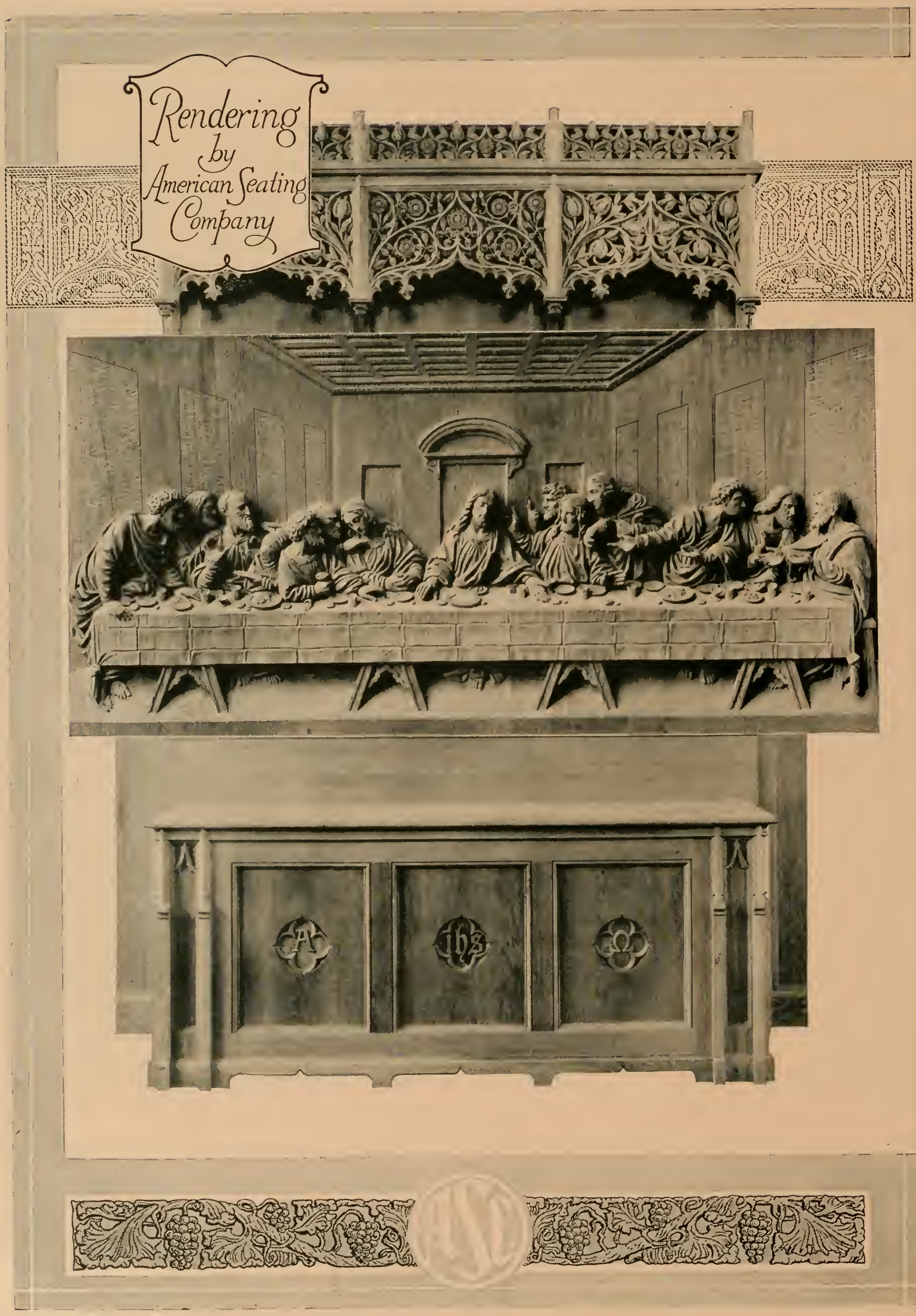
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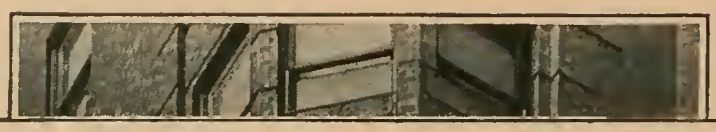

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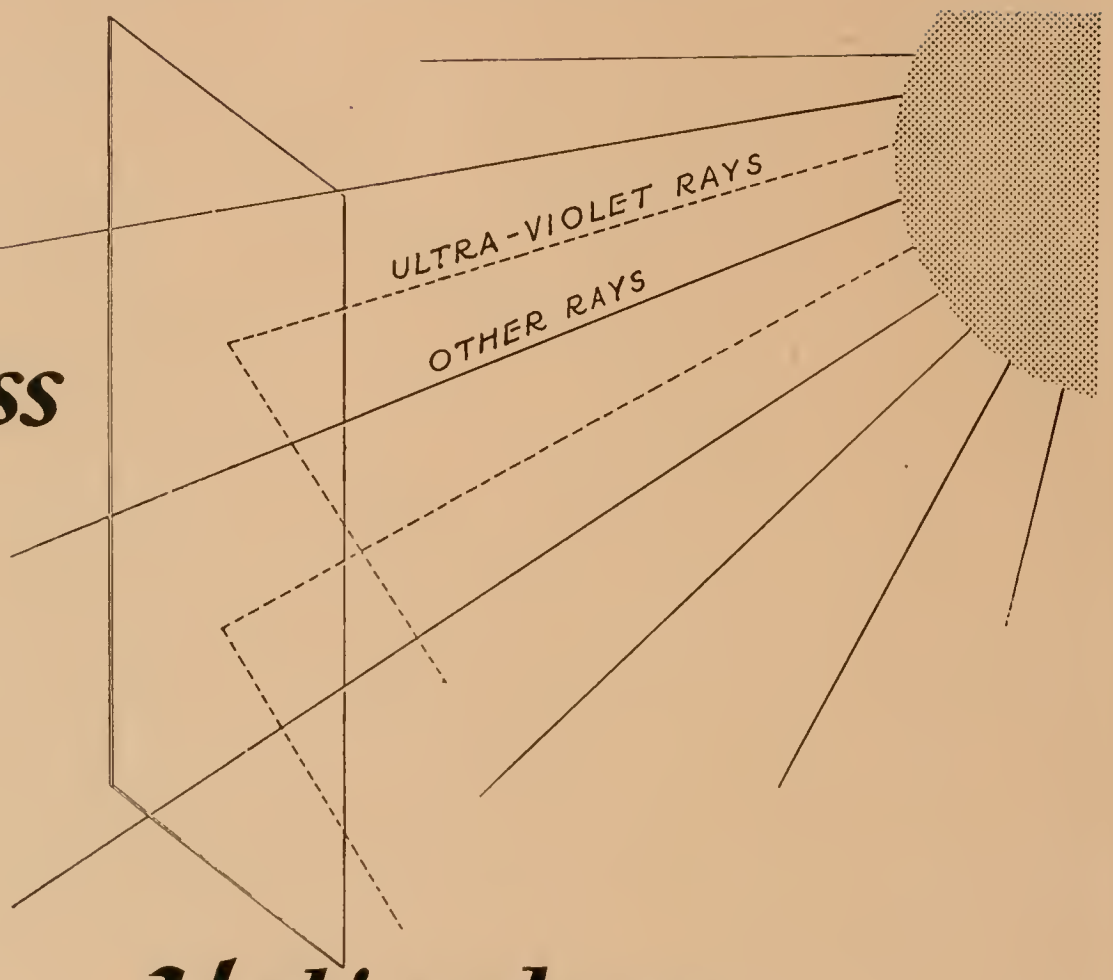

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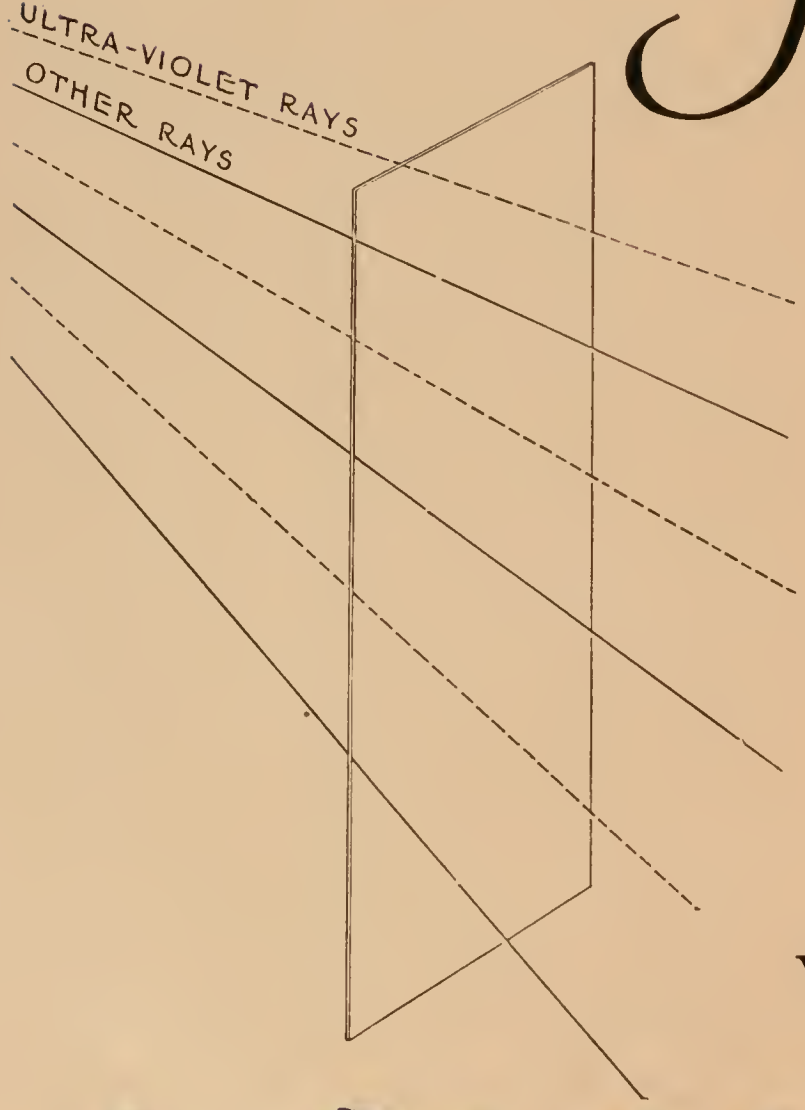

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VOLUME XXXIII SAN FRANCISCO AND LOS ANGELES, SEPTEMBER, 1928 NUMBER NINE

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VOLUME XXXIII

PACIFIC COAST ARCHITECT

SEPTEMBER 1928

Ralph's Grocery, Los Angeles, California. Morgan, Walls and Clements, Architects.

Industrial Architecture in California

BY HARRIS ALLEN, A. I. A.

UNTIL RECENT YEARS, the idea of applying any architectural treatment to an industrial building was not even considered. They were erected for use, not for show; and as a rule, they were located either in a district where there was to be seen no other building with so much as a trace of architectural design, or they were entirely isolated with no other buildings near at all.

Cities have grown, and architecture has crept further and further outward. Industry found itself hemmed in by commercial and educational and public structure, and suffering by comparison. Aside from requirements of light and safety and sanitation, a building that was cheap-looking and ugly was a poor advertisement.

So industry began to doll itself up a bit. And at first—and even now to a large extent—the results were pathetic or ludicrous.

Needless to say, these attempts to maintain self-respect, to invite public confidence in the stability and prosperity of the business so housed, were committed without the benefit of architects. Architecture without architects is an anomaly which seldom succeeds, and this dogma, or platitude, or axiom, has been gradually forcing itself

Office, Marion R. Gray Building, Los Angeles, California.
Morgan, Walls and Clements, Architects

upon the consciousness of the industrial world, with the result that an increasing number of industrial plants are blossoming into architectural flower, showing plainly the fatherly care of expert architectural gardeners—some of them, indeed, decidedly Burbankian in their size and glory.

To the development in the use of concrete and steel sash much of the improvement is due. Here, perhaps more than in even the most "Modern" of our sky-scrapers, is construction expressed sincerely, and even in its most stark simplicity some remarkably effective architecture has resulted—where there has been a trained mind to proportion piers and panels and beams and bays.

In California, naturally, the tendency of what has been done in the way of relief, of ornament,

Hill's Garage, Los Angeles, California.
Morgan, Walls and Clements, Architects

has been to a large extent toward a Spanish treatment or a variation of the rich Spanish-Colonial decoration. To this, concrete lends itself pleasantly and comparatively inexpensively. Doubtless the vogue acquired by similar treatment of commercial buildings, started by a series of stores designed

Marion R. Gray Building, Los Angeles, California
Morgan, Walls and Clements, Architects

by a brilliant Los Angeles architect some years ago, attracted the attention of the industries less directly concerned with the buying public. At any rate, one finds an extraordinary variety of fresh and vigorous Spanish detail in concrete, and as yet it is not so common or so much duplicated as to surfeit the eye.

This treatment is even being carried into the interior of such buildings, and instead of the barn-like aspect one associates with factories, amusingly quaint molded beams or arches frame a hallway, roughly stenciled ceiling or frieze in warm colors,

[Concluded on page 45]

SEARS, ROEBUCK & CO. BUILDING, LOS ANGELES, CALIFORNIA
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TOWER DETAIL, SEARS, ROEBUCK & CO. BUILDING, LOS ANGELES, CALIFORNIA
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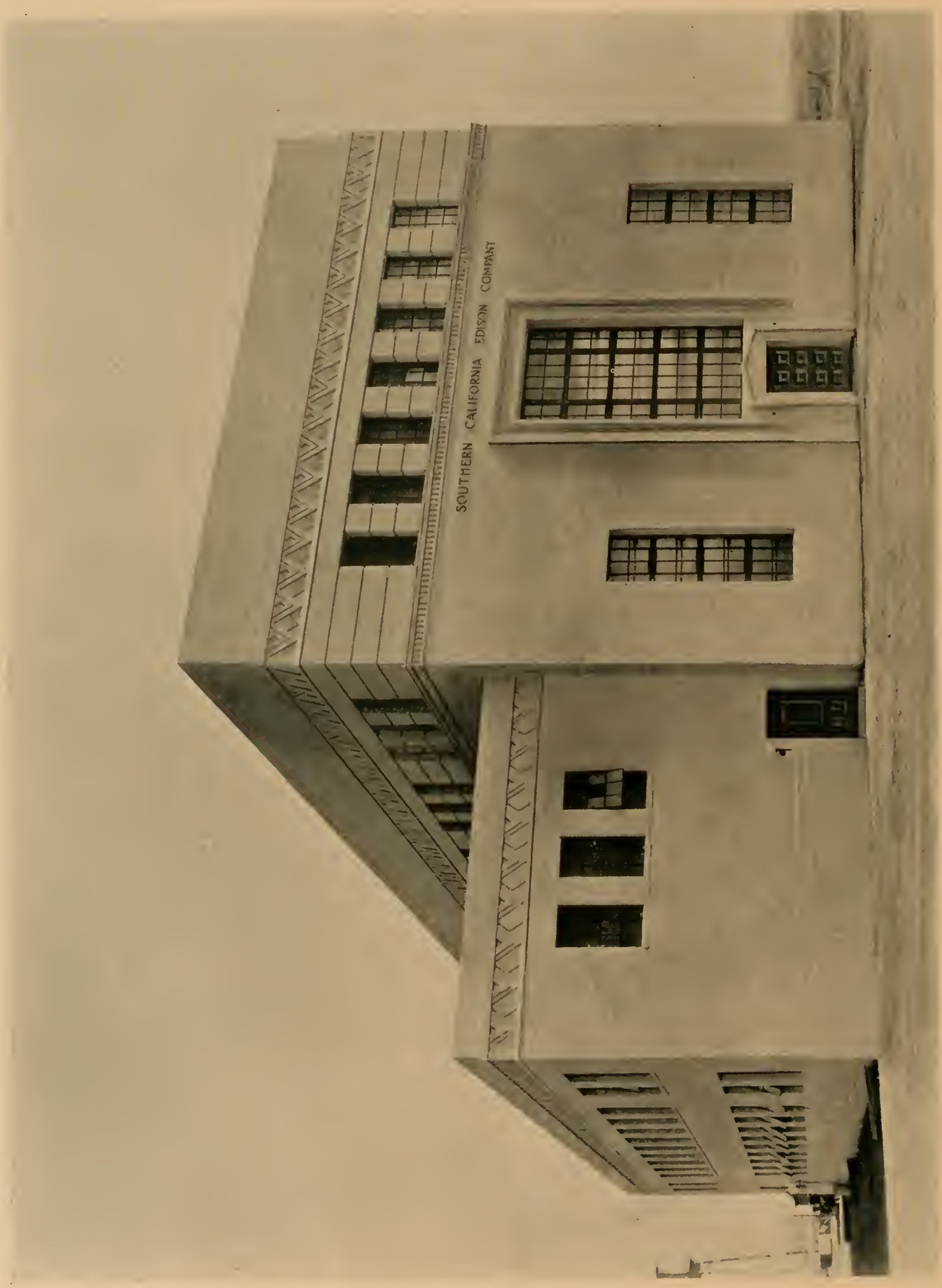

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DETAIL OF OFFICE ENTRANCE, HOLLYWOOD BOX CORPORATION BUILDING, HOLLYWOOD, CALIFORNIA
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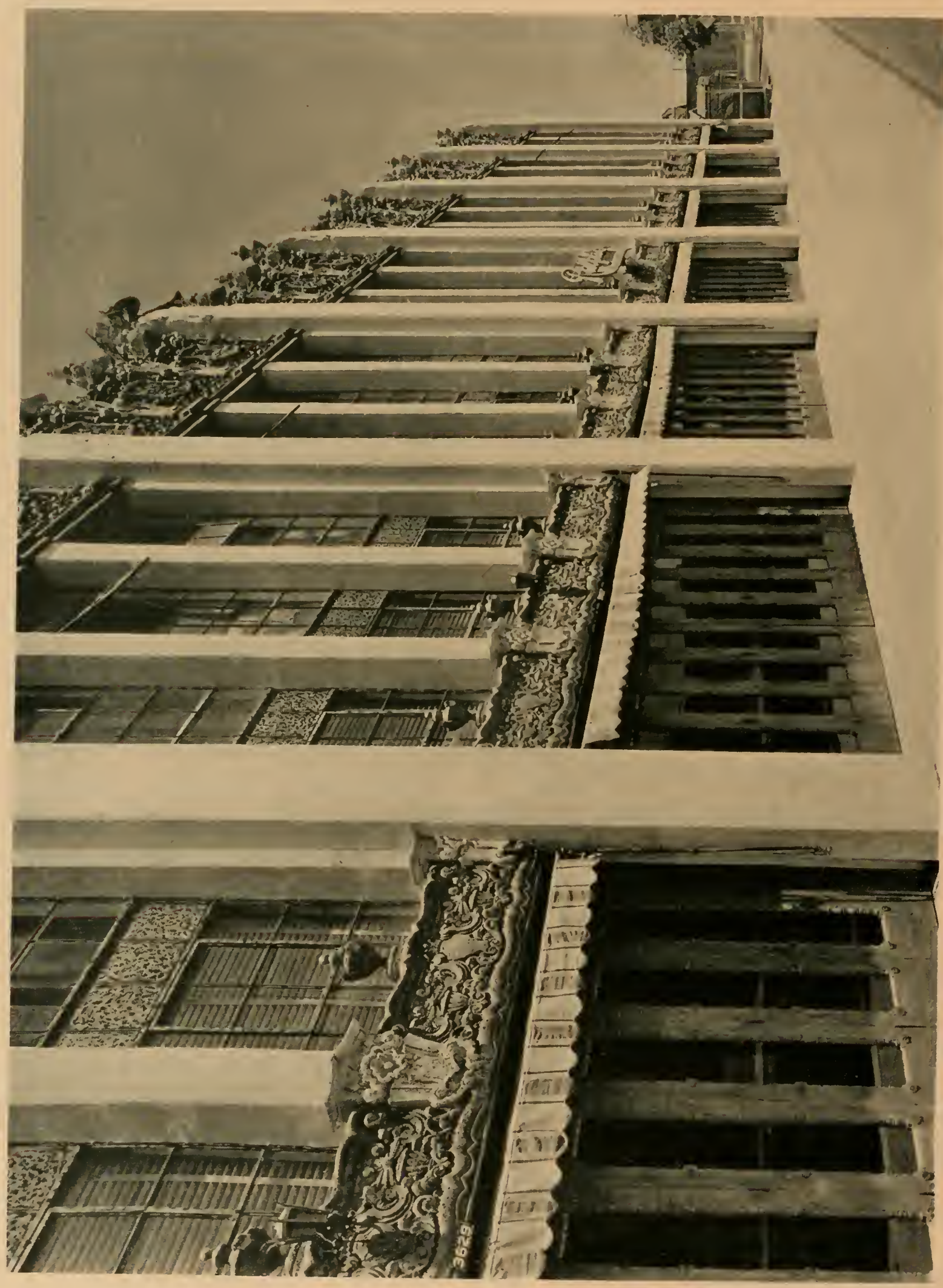

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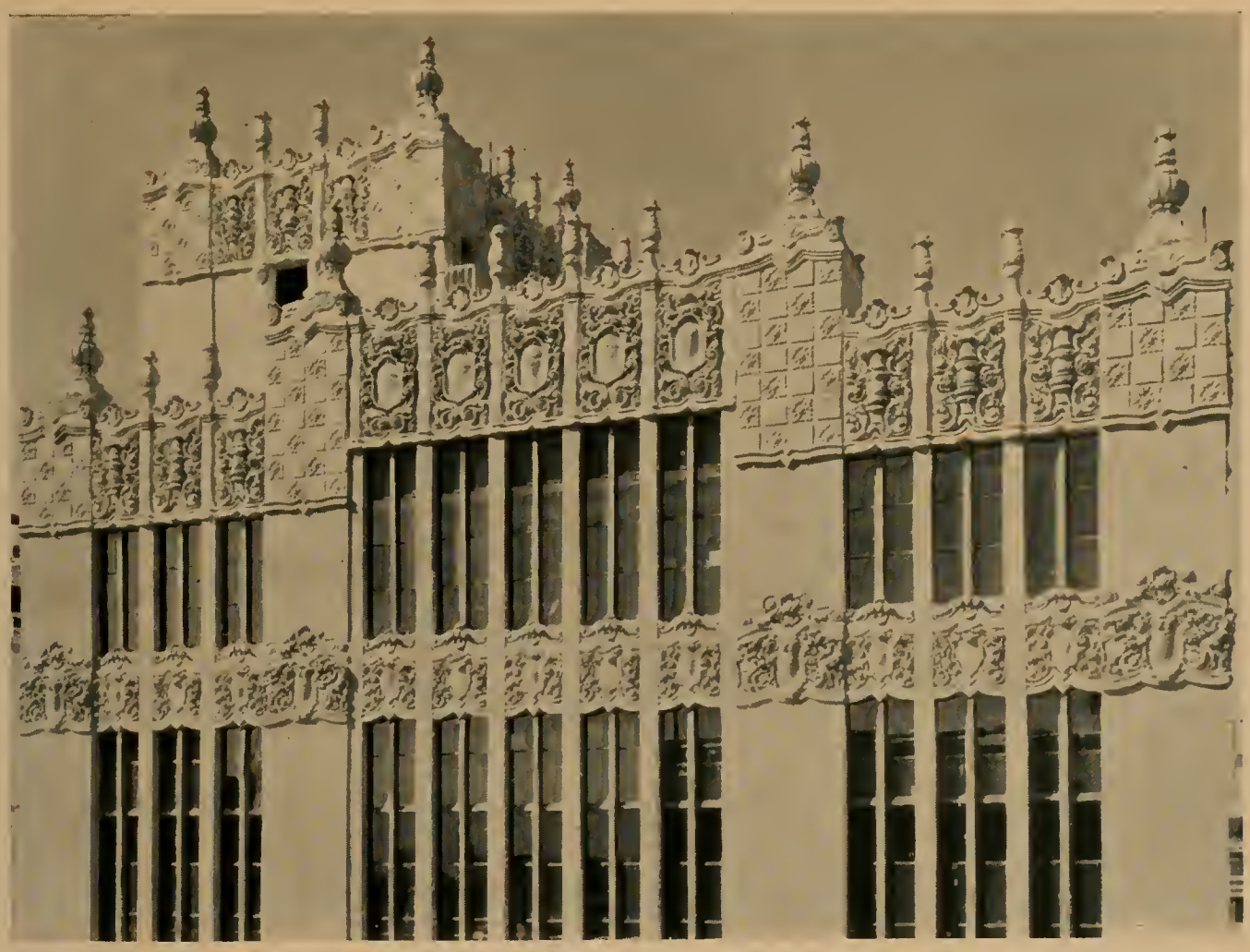
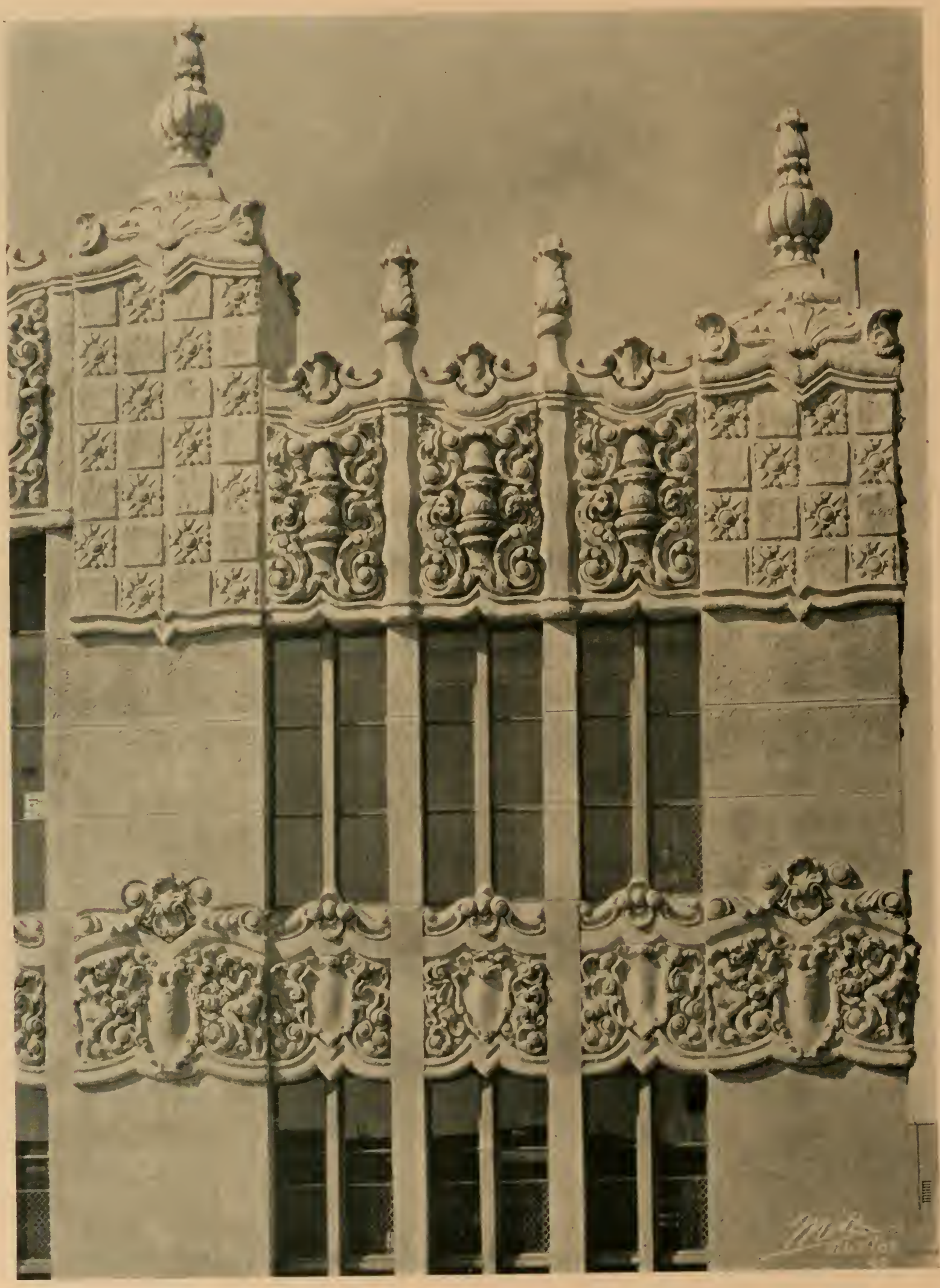


ABOVE—CRESTING DETAIL; BELOW—VIEW OF RAMP, HILL'S GARAGE, LOS ANGELES, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT



DETAIL OF CRESTING, HILL'S GARAGE, LOS ANGELES, CALIFORNIA
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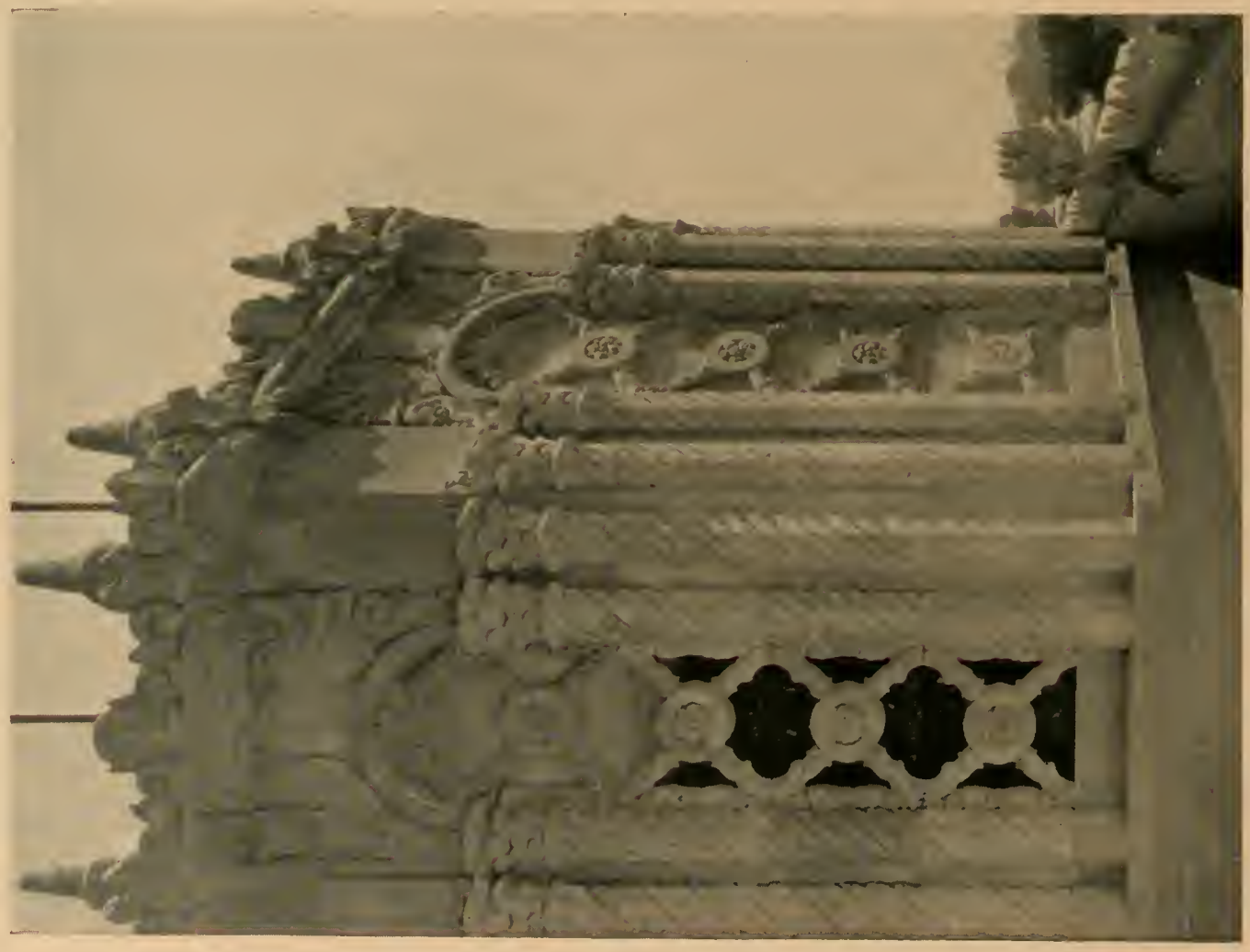

AMERICAN STORAGE WAREHOUSE, LOS ANGELES, CALIFORNIA. ARTHUR E. HARVEY, ARCHITECT

HOWARD MOTOR COMPANY BUILDING, PASADENA, CALIFORNIA
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ABOVE—DELIGHT AND LA CRESTA LAUNDRIES, LOS ANGELES, CALIFORNIA
HARRY L. PIERCE, ARCHITECT
BELOW—PEERLESS LAUNDRY, SAN FRANCISCO, CALIFORNIA
WM. F. GUNNISON, ARCHITECT

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ORIGINAL FRENCH LAUNDRY, SAN DIEGO, CALIFORNIA. FRANK P. ALLEN, JR., ARCHITECT

Principles and Purposes of Architectural Practice

Published by the Society of Architects of Alameda County

ARCHITECTURE AND THE ARCHITECT*

ARCHITECTURE is not simply the adornment of a building. It is rather a blending of beauty with usefulness in the design of buildings. From the artistic standpoint, all architecture must aim toward gratifying the sense of the beautiful. But it must do more. It must satisfy the considerations of comfort and convenience, and must utilize, to the best advantage, all available space, all with a careful selection of lasting and durable materials.

The architect is actually an economist. He engages in the solution of building problems in an endeavor to create a reasonable, orderly and comprehensive arrangement of the structure to best meet the needs for which it is intended, and to have that arrangement adequately and beautifully constructed. He achieves this by close cooperation with his client, by numerous preliminary or trial drawings, by finished or working drawings and specifications, large scale drawings, and by supervision of the work in construction.

THE ARCHITECT AND THE OWNER

A large part of the architect's study lies in the attempt to adjust a miscellany of ideas brought him by the client, and to resolve them into a comprehensive and orderly unit.

The process of clarifying and coordinating the varied requirements of an owner and the embodiment thereof into a formal statement is a service which demands study, research and the experience of a technically trained man. This service is expressed graphically and literally by means of drawings and specifications and is but one part of architectural services.

It is a mistaken idea that the employment of an architect constitutes simply the purchasing of a few sets of blueprints and typewritten instructions to accompany them. Such is not the case. Drawings and specifications are merely memoranda, and, jointly, they constitute a statement in technical terms by which the architect conveys his conception of the owner's desires and requirements to the builder who is to execute the work. If these instructions to the builder are to be of value, they must be complete, concise and accurate. No contractor, however competent, estimates the cost of any building accurately from slovenly or ill-prepared instructions. Guessing is expensive and means either heavy losses for the contractor or misfortune for the owner. Both are hurtful to the work and to the community.

THE ARCHITECT AND THE BUILDER

The contractor cannot be expected to bring to the solution of building problems the greatest skill, either in plan, design or choice of materials. He is not trained for this work and has not the time if he were. It is to perfect himself in these matters that the architect devotes years to study before engaging in practice. The contractor, on the other hand, must devote his time and thought to the multitudinous details connected with the judicious purchasing of materials and the management of labor in their installation.

THE ARCHITECT AND THE BUILDING CONTRACT

Questions arising out of a building contract are of a technical and frequently legal nature, and must of necessity be decided by an impartial arbiter, and in their adjustment lies one of the chief functions of the architect. Being an advisor and counselor of the owner (his client) he becomes, after the contract is let, a referee to insure the full and just performance of the terms thereof. This service continues throughout the life of the contract and includes, among other things, frequent, at times daily, visits to the job for verification of the work in progress, examination of the materials delivered and the method of installation. He furthermore checks the contractor's requests for payments and assists the owner in the selection of fixtures and equipment. Moreover, it is his duty to see that the owner enjoys adequate protection from difficulties arising out of fire, default of the builder, workmen's compensation and public liability. Such service, it must be apparent, requires a specialized training and varied experience in a given field, and can be exercised only by one without monetary consideration in the contract itself, and whose sole interest is to secure for his client full and fair satisfaction of the contract.

That the services of an architect are not necessary is a statement commonly heard. In terms of isolated cost, this might be true. Diamonds cost more than paste, though the latter may be bigger. So in the building world, in terms of value received, a survey of numerous structures demonstrates beyond question the economic advantages of efficient utilization of space and of sound construction with its attendant reduction in depreciation. These results follow only from the full use of the accumulated knowledge of men whose sole business lies in this field. In writing of architect's services, the vice-president of a well-known bank has said that a banker prefers that plans prepared by an architect be submitted with applications for building loans. And he added that in such cases the applicant will get quicker action and generally a more liberal loan.

The detail of construction work is more complex than ever before, errors in judgment are costly, and the folly of embarking unadvised and unguided on such undertakings is evident.

THE ARCHITECT AND HIS EMPLOYMENT

The foregoing paragraphs have pointed out the need for architectural service in the building industry, and have outlined the architect's functions in relation to the owner (his employer), but nothing has been said as to the method of his selection. This is a difficult

[Concluded on page 39]

*Many States, including California, require all those practicing architecture to be certificated, and qualifications of the practitioner are determined by rigid examinations of his structural and practical competency.

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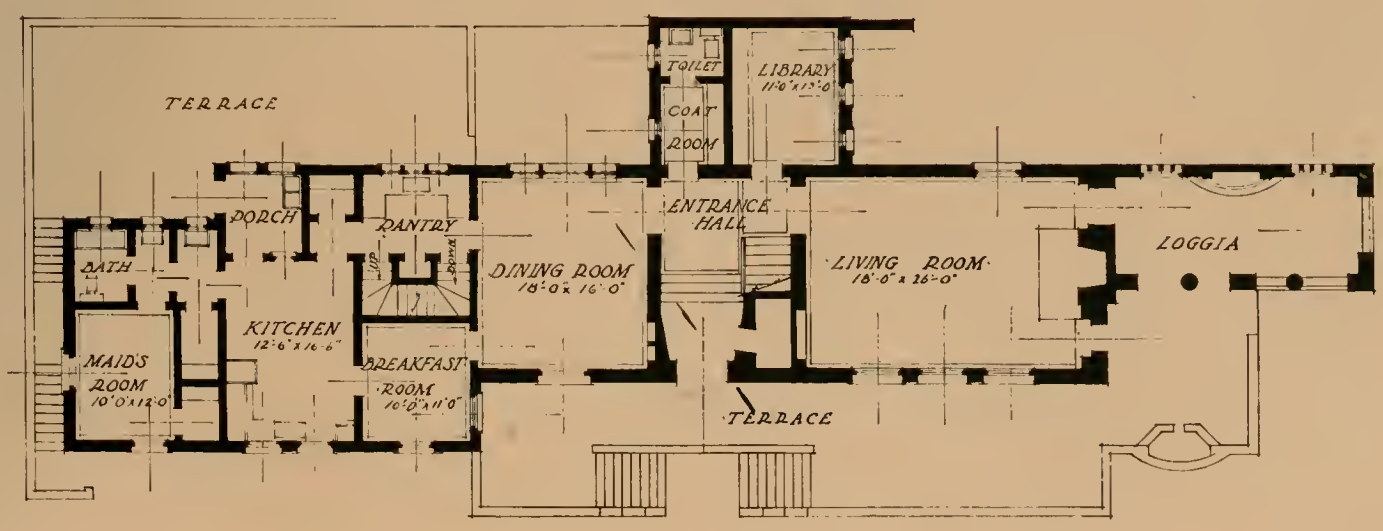
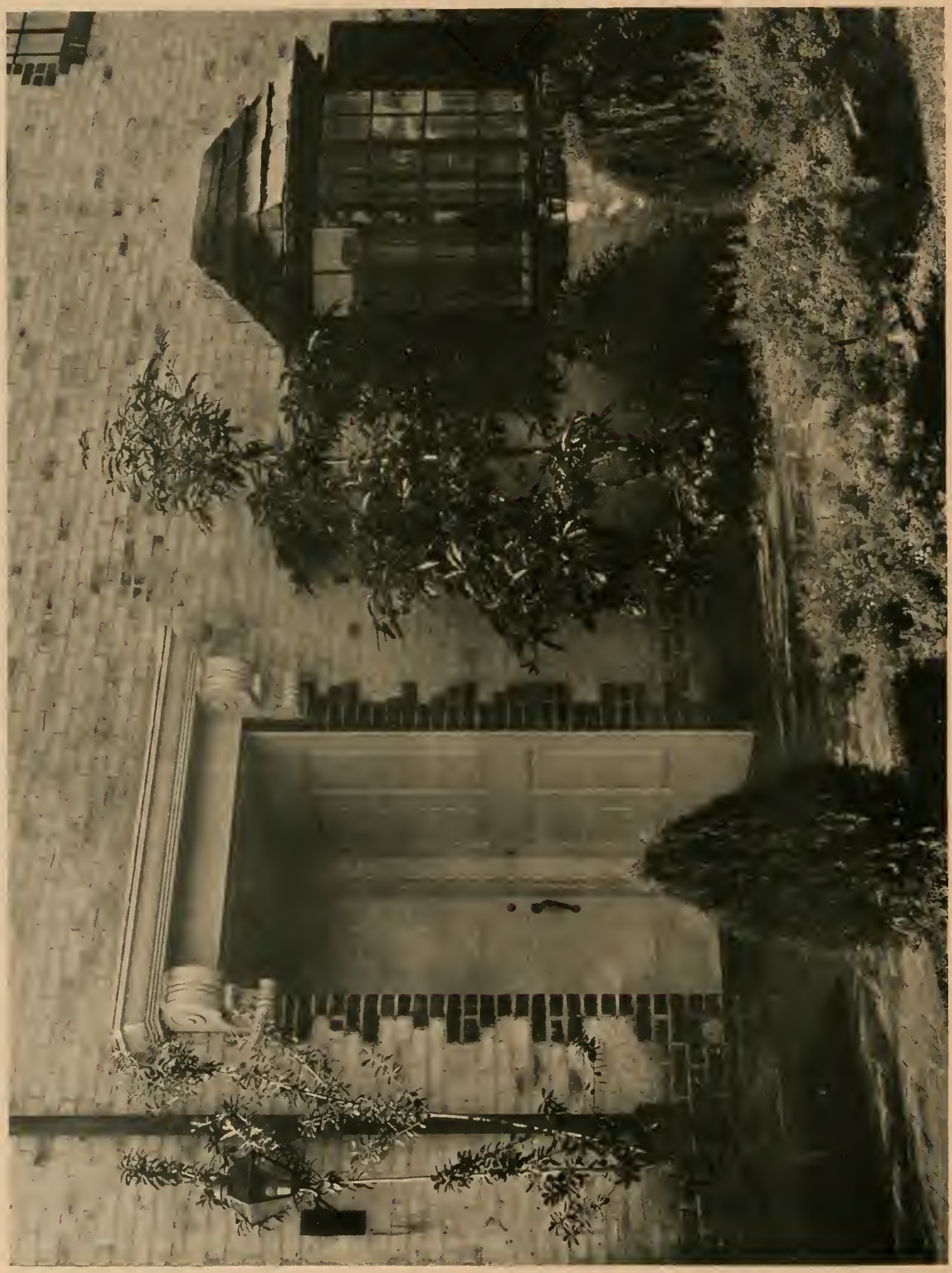
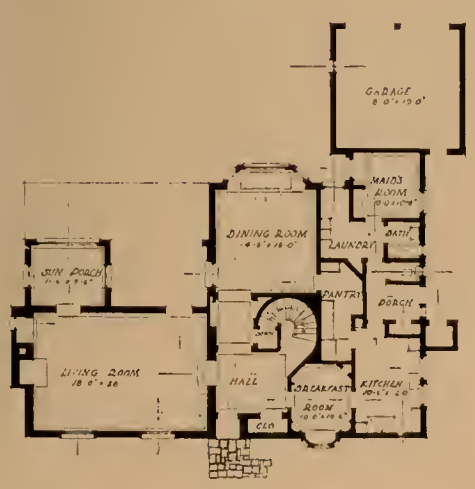
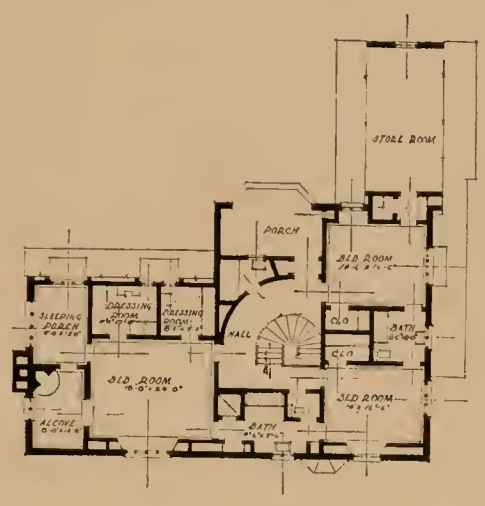


RESIDENCE OF MR. C. H. HOWLAND, GLENDALE, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



ENTRANCE DETAIL, RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS





RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

LIVING ROOM, RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA. MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

Air Mail a Help to Architects

SIMULTANEOUS with the record of air mail in flying more than 600,000 miles last month, transporting three tons of mail each day to all parts of the country, came the drastic reduction on August 1 of the air-mail rates and today a letter weighing up to an ounce can be sent to any part of the United States or its possessions, via the air, for five cents. The rate on parcel mail weighing more than one ounce is cut more than 50 per cent. A package which cost $2 to send by air mail now requires only 95 cents postage. This new rate of 5 cents for the first ounce and 10 cents for each additional ounce has not only a pocketbook interest for the business man, but it also will tremendously stimulate the development of commercial air transport, which is built around air mail.

Casual observers who think air mail is largely confined to letters will be surprised to learn the diversity of commodities transported daily over the network of air-mail lines. Among the regular users of air transport are architects and other groups identified with the building industry. Specific cases will indicate how men in this line of business are using the air mail, not only as an aid to business but as a money-maker.

A Seattle architect prepared specifications for a public building in Reno, Nevada. Just prior to the time designated for sending out calls for bids, changes were necessary. Telegrams were exchanged, the air mail was used both ways, and the call for bids went out on time. On this same job a Portland, Oregon, contractor was a bidder against San Francisco firms. He learned there was some discussion about a feature of his bid and wired, "I will come by air-mail plane." He made the trip from Portland to San Francisco in six hours and from San Francisco to Reno in three hours. His use of 100-mile-an-hour transportation won him the job.

A Dallas architect preparing plans for a court-house found it necessary to get in touch with marble contractors at St. Paul for an estimate on the cost of marble. Specifications to be checked over left Dallas on Saturday and were received in St. Paul Sunday afternoon, having been sent air mail, special delivery. The Dallas firm had the checked specifications back in Dallas before Wednesday.

The widow of an architect who died suddenly found among his papers warrants entitling him to rights to buy additional shares of a valuable stock at a figure which was low compared to the current quotation. These warrants, however, became void if not exercised by a certain date. As the deceased had overlooked this fact, there was scant time to forward the certificates to the corporation office and have them arrive before the dead line. The warrants had to be delivered in New York within 24 hours from the time of their discovery, and the regular mails could not possibly make delivery. Quick work got the valuable papers into the air mail, and the stock rights were exercised in time to save the money involved for the estate.

A New York architect in preparing specifications for a large office building in New York wished samples of door locks manufactured in Milwaukee. He wired the Milwaukee man on Tuesday afternoon, and Wednesday morning the locks were in his office. Delays in building construction in these days of high payrolls are too expensive to follow old methods of transportation and communication, when air mail will deliver at 100 miles an hour, contrasted with an average of 35 miles for train mail and express.

Recently a Philadelphia firm of architects, having offices in four different States, used air mail to send out specifications for recommendations to all four offices, and the transaction was completed within a week. It would have required double that time or more had train mail been used.

What will happen to the architect, bank, bond house, manufacturer or the retailer who sticks to train transport mail when his alert competitor reaches competitive markets 12, 24, 48 or 72 hours ahead of him by using air mail? Modern business methods prohibit, especially in view of the new low air-mail rate, the extra 52 hours required to transport communications by train, when there is daily dependable air-mail and express service between New York and San Francisco. That saving can be duplicated on routes all over the great network of air transport.

* * *

ANNOUNCEMENT

The House Beautiful Cover Competition

The House Beautiful magazine announces its seventh annual cover competition and exhibition, in which the following prizes are to be awarded: First prize, $500; second prize, $250; special student prize, $200, and a certificate of merit. In addition we hope to purchase a number of other designs at $200 each.

A copy of the conditions may be obtained from the COVER COMPETITION COMMITTEE, The House Beautiful, 8 Arlington street, Boston, Mass.

* * *

PRINCIPLES OF ARCHITECTURAL PRACTICE

[Concluded from page 33]

question, and in general might be answered with the admonition "Select your architect as you would your doctor, lawyer or banker." Ascertain his standing in the community, in his profession and the character of training and experience which he has had, and see work from his hand. But it must be remembered that, if the undertaking is to be successful, the relationship between owner and architect must rest on mutual confidence and respect.

THE ARCHITECT AND HIS FEE

The American Institute of Architects has established a minimum charge of six per cent for professional services, based upon the total cost of the work complete, and provides that on residential work, alterations to existing buildings, monuments, furniture, etc., it is proper to make a higher charge.

Residence, Bryn Maur Park, New York. W. S. Matthews, Architect

The Western Future of Slate

BY ZOE A. BATTU

IN surveying Western architecture we are usually forced to look far afield to discover buildings in which slate is embodied. The lack is not explained on the grounds that we entirely lack the type of buildings with which this material is traditionally associated. It is, of course, true that the architecture of the Southern Latin countries predominates on the Pacific Slope, and for roofing and various ornamental embellishments tile materials have been the natural, logical choice. But at the same time we have no difficulty in discovering all manner of public and private structures, done in the several variations of Gothic and Tudor or in a fashion that follows no particular precedent, to which slate on the interior or exterior would be eminently suitable and from which it is conspicuously absent.

Yet slate is a material of innumerable virtues, of honored historical traditions and manifold uses. The traveler in England, France, Wales, Scotland and Ireland will frequently come upon buildings, large and small, in cities and rural districts, built 1100 to 1200 years ago, whose original slate roofs are still in place and show no effects from centuries of service, save those very desirable ones of mellowing and weathering. Ancient slate chimneys, fireplaces, garden walks and paved courts are likewise in excellent condition. It frequently happens that architects, desiring to obtain genuine and authentic mellowed effects in new buildings, take the slates from these old structures and use them again. There is literally no wear out to the material.

Western architects and laymen have, on the whole, taken small notice of its possibilities and made only slight and isolated application of those possibilities. For one thing, we have been vastly occupied with types of buildings, not ordinarily associated with slate. But now we begin to cast about for materials, other than those we have fairly mastered, that will lend new, fresh touches to our architecture. Various commercial agencies and quarries at last seek out Western markets and we find slate readily available.

Basically, slate is in no sense a man-made substance, but one produced solely by natural geological processes, which science estimates as requiring thousands, perhaps millions, of years; hence its durability and ruggedness are inherent. Besides these properties it possesses those which enable it to be cut or split into units of any desired size or shape of various texture effects; while in thickness it may be split to as little as three-sixteenths of an inch, the standard thickness for roofing slate. Authentic tests show that upon exposure it becomes harder even than in its natural beds; its porosity registers 0.15 to 0.04.

Consequently, regardless of the uses to which slate may be put, and for roofing purposes in particular, it is manifestly quite unexcelled. It is ab-

Slate Floor of a Church

solutely waterproof and fireproof and uninjured by the action of smoke, steam, gas or acid laden fumes. It requires no preserving materials. It may be laid over old roofs and has high salvage value. First costs compare favorably with any standard roofing material, and should there be any added original costs, they will be slight and more than compensated by the total absence of repair and maintenance bills and lowered insurance.

Esthetically and artistically slate has large claims to merit by artists and craftsmen. Its color values and combinations are practically endless. Besides the natural bluish or black slate color, it may be obtained in pure tones of red, orange, yellow, green, purple and gray; in blue-grays and blue-blacks. Mottled effects are plentiful and varied. Any of the given pure tones may be mottled with the other values, as named. Thus we have purple shot through with green, orange or yellow and so on, in endless combination.

The color, tones and mottling of slate vary according to the pits and district from which it comes. All slates are not subject to weathering and change of color after exposure to the elements. Nor is there any way of exactly determining just what tones and effects the material will ultimately develop. But those of long quarrying experience possess an almost infallible ability to distinguish slate that will weather from that which will not, and the probable nature and intensity of the final tones. Consequently, the material is commercially classified as "weathering" and "unweathering", and like and harmonious colors are grouped. The architect will thus have no difficulty in writing specifications to assure the desired result in relation to purpose and use.

Textural values have already been suggested. Slate may be had which is perfectly smooth, or which is variously ribbed on its surfaces, or jagged and irregular on its edges, as the intended use requires. Likewise, as before mentioned, it may be of any thickness and of any shape or dimension, uniform or irregular. Smooth or practically smooth stone may be waxed, oiled and polished and will in time, under this treatment, acquire a lustrously dull gloss.

These attributes of slate—natural properties, colors and textures—suggest the character, associations and environments in which it is most expressive and significant. It is plainly a material of elemental simplicity, strength, durability, dignity, conservatism. In an environment of the highly artificial, complex, voluptuous, sensuous, it would be alien. Its colors may be clear and well defined and worked into a mosaic of many tones, but they are quiet, subdued and rich. There is nothing exotically brilliant about the substance, but rather the direct honesty of soil and hills.

In the strictly Spanish or Mediterranean structure it is not unlikely that it will find welcome for floor, for terraces for gardens and grounds. In the English manors, French chateaus, New England colonials, Southern colonials, Normandy cottages, English cottages, and all the many variations thereof that our architects are so generally turning their hands and attention to, slate finds its natural, practically predestined place for roofs, fireplaces, exterior walls, floors, terraces, garden walks, courts and for any application ingenuity may devise. In churches, schools, libraries, railroad stations, industrial plants, warehouses or what you will, the story will in all probability be repeated many times to the immense profit of the present and the future.

Slate Floor for a Hallway

PRIVATE OFFICES TODAY

The dismal cell which was yesterday's office is changing to the cheerful "study" of today . . . This Georgian room has walls and ceiling painted, glazed, antiqued . . . Furniture and fixtures are of the period . . . Environment exerts its subtle influence upon the business conference . . . Workmanship of a high order was required to produce this effect in the private office of Blyth, Witter & Co., occupying the entire twenty-first floor of Russ Building, San Francisco. Ward & Blohme, Architects; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco.

"Co-operation for Quality"

Quandt quality is available for the small job as well as the large. Pioneers and specialists in the application of lacquer by air brush in the architectural field. Complete decorative color schemes designed and furnished. Our operations are State-wide.

·EDITORIAL·

The State Convention

THE first convention of California architects, organized into a State association, is to be held in San Francisco, October 5th and 6th.

Important, inspiring, encouraging, as the organization work done so far has been, it is, after all, preliminary in its nature. It was the recruiting and outfitting of forces which are yet to be assembled and drilled for the campaign. Plans and details have been studied and completed and temporarily approved; the work of actually erecting the structure is now to begin.

Following both of these analogies, it is clear that cooperation, coordination, are going to be absolutely necessary, if we hope to reach our objective. And at no time will this be more the case than at the official start. Granted that many an undertaking has begun enthusiastically, with fair prospects and solid support, and through lack of staying power, through internal friction or external obstacles, has failed in its purpose, such difficulties can be foreseen and forestalled; but a poor start is a stumbling block hard indeed to overcome.

A determined effort, therefore, must be made by every architect in the State to arrange his affairs so as to permit his attendance at this first convention. This is not to be, as so many "conventions" are, a meeting for mirth and merry-making; nor a contest of politics, with office or control to be voted for as prizes; but a serious, deliberate consideration of policies and plans, which concern vitally both the livelihood of its members and the best interests of the country at large.

* * *

Information About Architects

ELSEWHERE in this issue are reprinted the contents of a small pamphlet, issued by the Society of Architects of Alameda County, for the information and guidance of those intending to build. This pamphlet deserves comment, not merely for being another of the much-needed efforts to explain the functions of the architect, but for the ability with which these manifold, complicated functions have been presented in a clear, compact and remarkably impersonal form.

No one could possibly maintain that the dignity of the profession was injured by such a calm and well-balanced statement of facts and principles. It is, however, further evidence that the profession is adjusting itself to modern conditions. That this can be done without lowering professional standards or violating professional ethics has been doubted and debated until arguments are superfluous, but facts are stubborn things. The process of adjustment goes on; the irresistible force is gradually moving the supposedly immovable body; and the standing of the profession has certainly not been damaged—rather is it higher, better established, than ever before.

That this is so, of course, is due almost entirely to the one national association of architects; and it is significant that just as standards are preserved by an organized group, so adjustments and improvements are made by group action.

In any battle, whether for conquest or for self-defense, for extending territory or for protecting a shrine, victory rests with the group which masses its forces and is equipped with the most modern weapons.

* * *

Business Improves

MANY signs indicate that business in general is beginning to improve and that the period of "depression," which has affected the building industry perhaps more than other branches of business activity, is coming to an end. Healthier conditions prevail in money and stock markets. The lack of employment is less evident; the need of relief is less than for a very long time. There is a feeling of confidence in the future. Even the political campaign does not react upon the development of business as in past seasons.

More plans are on the boards, more propositions for financing buildings are under way, more "prospects" are appearing. There is no likelihood of any building boom, but the return to a normal rate of development seems certain for building construction as well as in other lines of business.

* * *

Architects' Time

THE man who said that an architect was a business man probably never tried to see him on business—unless he happened to be a prospective client.

If there is one thing more than another that architects are unbusinesslike about, it is time. Most of them have no conception of how it passes or what it means, either to themselves or to others. Ask the contractor or material agent, who sits in the small and uncomfortable outer office and waits

[Concluded on page 46]

INSTITUTE AND CLUB MEETINGS

The Los Angeles Architectural Club

The Los Angeles Architectural Club held its regular monthly meeeting at the Artland Club August 28th. Two speakers of unusual distinction addressed the members.

Wallace Waterfall, chief acoustical engineer of the Celotex Co., spoke on acoustics. His talk was enlivened by demonstrations used in connection with this work. He went thoroughly into the subject of sound insulation and acoustics, both as to detail in new structures and correction in rooms already built. Waterfall is a nationally known authority in this field and his talk was of vital interest to all.

G. W. Blossom, field superintendent of education of the Southern California Edison Company, followed Waterfall. His lecture on "The Romance of Electricity" consisted of a discussion of the beginnings of the electrical industry, the early development of steam and hydro-electric operations and the faith and initiative necessary to bring the Southern California Edison Company's great enterprise to the point which has now been reached. The speaker also briefly sketched the tremendous program known as the Big Creek project, involving construction work entailing a total expenditure of $375,000,000, or $15,000,000 more than the cost of the Panama Canal.

This was followed by two reels of interesting motion pictures, showing scenes in the high Sierras seventy-five miles north of Fresno, where the company is doing great work in subduing Nature's forces. Shots of the great truck trains hauling the supplies and materials up to the eighteen camps, along with scenes of dams, power houses and tunnels, were all thrilling to the imagination.

President Hales announced that in the near future the club will hold a Small House Competition. This is to be one of a series of such competitions. The prizes are not absolutely fixed as yet, but it is thought that the first prize will be $150, with the second and third ranging in proportion. Requirements for this competition are: the house shall cost not more than $7,000 and will go on a 50-foot lot. It shall meet the requirements of modern electrical installation for washing machines and refrigerators, etc. It shall have an entrance hall. Material and style are optional with the competitor. The drawings shall consist merely of a perspective and floor plan. These drawings will be on exhibition after the judgment.

The Los Angeles Architectural Club sponsored, during the month of August, an architectural exhibit at the State Building, Exposition Park. Architects whose work was represented were: H. Roy Kelley, Wesley Eager, T. C. Kistner, Norman Marsh, Newton and Murray and Gene Verge.

Pasadena Architectural Club Adds Interesting Activity

One of the major activities of the Pasadena Architectural Club is the recent development of a life class. The need for free-hand drawing as an aid to architectural designing and detailing, and the development of an artistic sense, was realized by a few of the club members who were attending other life classes. It became apparent that these benefits could be made available to many more of the club members if a club class was started, with fees low enough to be attractive to all. Robert Stanton offered the use of his studio and the first class was held on June 13th.

Classes have been held weekly since that date and a total of twenty-five men have appeared, with an average attendance of fifteen at each class. Refreshments have been served by Mrs. Stanton, whose kindly services as hostess have contributed largely to the success of the class. A very congenial studio atmosphere has been created, resulting in a marked enthusiasm for the work. Some of the members have taken up pastel drawing as well as charcoal. Others have begun modeling in clay under the guidance of Mr. Manuelli.

Criticism of the drawings has been very generously given by Alson Clark, noted Southern California artist, and by E. Roscoe Schrader, dean of Otis Art Institute, for which the club is very grateful.

Orrin F. Stone, committeeman in charge of education, has appointed Mark W. Ellsworth to head the life class. Stone is planning many other interesting activities of an educational nature, such as an atelier for the study of architectural design, and classes in architectural rendering.

Classes are held every Thursday night from 7:30 to 10:30. The class is not limited to members of the Architectural Club, and interested outsiders are urged to get in touch with either Orrin Stone or Mark Ellsworth at the office of Wallace Neff, architect.

* * *

Washington State Chapter, A. I. A.

Due to the cooperation of the Pacific Northwest Brick and Tile Association, the Washington State Chapter, A. I. A., is afforded the opportunity of sponsoring a photographic exhibit of German brick architecture. The collection of some 500 photographs will be hung in the Nelson Auditorium, Seattle, during the first ten days in September and will then be displayed in the Rhodes Department Store, Tacoma.

The exhibit is divided into five groups, which trace the development and progress of German brick architecture from the eleventh century to the present day. Four of the groups deal principally with medieval buildings—churches, monuments, public structures, etc. Homes of all sizes and types are also included in

these four divisions. The fifth group covers the past 200 years and presents many striking examples of the modern and modernistic architectural trends and expressions in which the Germans have excelled in the daring and originality of their conceptions.

Dr. Edward Scheuler of Berlin, who for some years was in the service of the German Foreign Office, supervised the collection of the photographs. Following their exhibition in various American cities, the intention is to permanently place the entire collection in some American university.

On July 31st the City Planning Committee of the Washington Chapter, together with the Seattle City Planning Commission and others interested in city planning work, met in a special luncheon session. Mr. Bartholomew, city plan engineer for Seattle, was in town at the time and was the guest of honor at the luncheon. He spoke of the special problems confronting Seattle in the way of opening new districts, traffic control, zoning, etc., and how they are being, or could be, worked out. Following Bartholomew's talk there was a general informal discussion and question and answer session, which proved to be so diverting and informative to all present that the meeting lasted the greater part of the afternoon.

* * *

Alameda County Society of Architects

The Alameda County Society of Architects held the first monthly meeting of its fall season on Monday, August 27. Officers were elected as follows: Will Corliss, president; E. Geoffrey Bangs, vice-president; Frederick H. Reimers, secretary and treasurer. Monday, September 24, the organization will gather for its next regular monthly meeting. At this time the new officers will be formally installed and program plans for the activities of the coming winter months will be discussed.

* * *

Announcement

The first convention of the State Association of California Architects will be held at the Clift Hotel, San Francisco, California, on October 5th.

The organization was formed under the guiding hand of the California members of the American Institute of Architects. The intention is to include in the membership as many as possible of the 1200 registered architects of the State. The executive board consists of A. M. Edelman, chairman; Albert J. Evers, vice-chairman; William I. Garren, secretary-treasurer; Natt Piper, assistant secretary-treasurer; John C. Austin; Myron Hunt; Mark T. Jorgensen; Charles F. B. Roeth and Albert R. Walker.

For the forthcoming convention committees have been appointed to provide for the accommodations and entertainment of the 400 architects who are expected to assemble.

These committees and the chairman of each are: Halls and meeting, H. H. Gutterson; entertainment, Harris Allen; reception, A. Appleton; publicity, Irving Morrow.

Delegations of architects are expected from all of the principal cities of the State. A big delegation is coming from Los Angeles, where the chairman of the association, A. M. Edelman, resides.

EXHIBITION OF COVER DESIGNS

Architects and draftsmen, as well as artists, will be interested in the special exhibit of magazine covers which opens Tuesday, September 18th in the Architects Building Material Exhibit, 55 New Montgomery street, San Francisco. The display is free to the public and will be open daily for two consecutive weeks.

This collection of magazine covers was selected from over one thousand designs, which were submitted in the sixth national cover design competition of the House Beautiful Magazine.

* * *

The Concrete "Form-Hold" Supply Company of Culver City announce the establishment of offices in the Architects Building Material Exhibit, 55 New Montgomery Street, San Francisco. Mr. O. D. Dolben and Mr. S. M. Crane are in charge of this office and all sales in Central and Northern California and in the Northwest will be handled from these headquarters.

* * *

Mr. William O. Scholtz, vice-president of the Heinz Roofing Tile Company of Denver, Colorado, has appointed Mr. Arthur Harris, formerly with the Los Angeles Pressed Brick Company, representative in California, and headquarters have been established at 5959 Franklin avenue, Los Angeles, and in the Architects Building Material Exhibit, 55 New Montgomery street, San Francisco.

* * *

On page 40 of the July issue of the PACIFIC COAST ARCHITECT there appeared a photograph of the First Presbyterian Church, Tacoma, Washington, Cram and Ferguson, architects; Sutton, Whitney and Dugan, associate architects. This building was referred to as the First Methodist Church and we apologize to the architects and to our readers for the mistake.

* * *

INDUSTRIAL ARCHITECTURE

[Concluded from page 14]

even—shades of our grandfathers!—an open fireplace with over-panel in cast concrete pattern, floors of colored cement or rubber tile; these and many more such innovations show that life is becoming more civilized even in the retreats of raw industry.

Attention may be called to the effect of modern concrete and glass construction upon designs based on more conservative lines. Even a strictly classic composition acquires a new interest when well handled, without attempt to disguise the real type of construction. There is, of course, no reason why ornament should not be applied to construction. When used, it certainly should follow a definite, unified scheme of composition, and not be just stuck on aimlessly, meaninglessly.

The distinctly modern warehouse for the Sears-Roebuck Company, perhaps unconsciously, is more than a little suggestive of Aztec architecture, both in mass and detail; and so, not inappropriate traditionally. There is a similar touch of feeling in the power house shown; both are excellent types of our modern industrial architecture.

SAN FRANCISCO ARCHITECTURAL CLUB

THE REGULAR monthly business meeting of the San Francisco Architectural Club was held on the evening of September 5th, with President Lawrence Keyser presiding. The minutes of the last meeting were read and accepted without comment, and the treasurer's report read and accepted without comment, since it showed the financial affairs of the organization to be in very favorable condition.

The question of obtaining a permanent home for the club, which was brought up at the August meeting, again came up for consideration. It was agreed that, while it would be desirable for the club to own its own building, this was not strictly necessary. A committee was appointed to study the problem and suggest possible ways and means of solving it. This committee consists of Messrs. Monk, Renaud, Williams and C. J. Sly, the originator of the idea.

The problem of a scholarship fund, also discussed at the August meeting, was further considered at this one. Messrs. Burnett, Jansen and Nordin were named as a committee to work on this and to arrive, if possible, at some means of reviving interest in the fund and to increase it for the future.

PROBLEM: In a public square on an axis of two important avenues a triumphal arch is to be erected in honor of some distinguished person.
A TRIUMPHAL ARCH
To a distinguished personage. By Mario Ciampi. *First Mention.*

Mr. Cole of Gladding, McBean & Company has invited the club members to a week-end trip and party to the Lincoln plant of his firm and this event has been definitely scheduled for Friday evening, September 21st. The club members who sign up for the trip will meet at the Sacramento River boat at 6:30 p. m. on the date named. Dinner will be served on the boat. After an all-night trip on the river, the boat will be met by automobiles from the Lincoln plant and the party taken to it. Besides the inspection of the plant, swimming and other sports are scheduled to provide entertainment and relieve the heat of the valley. Saturday evening the party will be taken in the company machines back to the river boat, leaving at 6:30 p. m., and landing in San Francisco Sunday morning.

It is readily seen that it is quite an effort to organize a week-end party on such a scale as this one, and the club urges that only those who are *positive* that they will be able to go sign up for the party. It is, of course, desired that every member possible take advantage of the hospitality and offer of Gladding, McBean & Company, but it is also urged that the members cooperate fully in keeping the engagement, if they contract for it, so that the firm may be saved unnecessary waste.

Special attention is called to the fact that the Atalier season opens September 28th, and those interested are urged to begin work on the first project of the season. The San Francisco club members in past years have brought honor to themselves and glory to their organization through the prizes they have captured. It is hoped that the reputation of the club will be fully maintained in the coming contests.

Rome Blas, holder of two scholarships, has written a humorous account of his travels in Spain and Italy, and upon his return home promises to give the Atalier the benefit of his observations and itinerary.

By way of lighter entertainment the Atalier dinner is scheduled for September 12th, and tickets may be gotten from Ralph Berger. Ira Springer has planned a theatre party for the evening of October 9th, Alcazar Theatre. Further details will be given out at the next meeting.

* * *

ARCHITECTS' TIME

[Concluded from page 43]

for hours; ask the draftsman who must have advice, criticism, direction, or plan or detail. Ask the foreman on the job who needs instructions on some building difficulty. Ask the contractor's clerk who wishes bills to be okehed.

Just why it is that the architect is always late, why he forgets appointments, why he puts off seeing people or making decisions, is hard to explain. It may be attributed to the artistic temperament, but surely there are other qualities of the artist that one would hold more worth retaining, in the fight between art and business. It may be the profusion and confusion of interests and cares and responsibilities that drive out consideration of minutes. But whatever is the cause, it is something that one must reckon with in dealing with almost any member of the profession.

BOOK REVIEWS

FLORIDA ARCHITECTURE OF ADDISON MIZNER

"*Florida Architecture of Addison Mizner.*" William Helburn, Inc., 15 East Fifty-fifth street, New York. Price, $20.00.

Without considering the work itself, it is a considerable achievement for a Californian of little or no technical training to have such a large and sumptuous volume published solely to illustrate his work—with a foreword by one of our great captains of industry, and an introduction—or, rather, an appreciation—by Ida Tarbell! It is significant that Miss Tarbell never concerns herself with failures.

The 185 pages of pictures take one on a trip through a semi-tropical, smiling Spain; an almost unbelievably romantic succession of towers and patios and loggias

Tower of the Ritz-Carleton, Boca Raton, Florida.
Addison Mizner, Architect.

and balconies and gardens. In Mr. Mizner's own words, "I sometimes start a house with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner had added a very rich Renaissance addition."

I cannot conceive anyone, architect or layman, who would not enjoy seeing and owning this beautiful book (open to technical criticism as its architecture often is), for it breathes the spirit of beauty which was inherited, doubtless, from Mr. Mizner's great-granduncle, Sir Joshua Reynolds. Because the Mizner family was one of the best known in California, in the pioneer days, and because this Florida work is so close akin to the prevailing spirit of California architecture, this book merits a warm reception in the West.

* * *

WINNING DESIGNS, PARIS PRIZE IN ARCHITECTURE

"*Winning Designs, 1904-1927, Paris Prize in Architecture.*" The Pencil Points Press, Inc., New York. Price, $6.00.

The portfolio just published, containing plates of the 20 "Paris Prize" designs up to 1928, presents much of interest to the architect. A foreword by John F. Harbeson describes the formation of the Society of Beaux-Arts Architects and the establishment of its Paris Prize, now endowed as a permanent memorial to Lloyd Warren. This prize, a year's training in the Ecole des Beaux Arts at Paris, is the most sought after of any scholarship in the profession, open to citizens of the United States.

The winning designs are interesting in themselves, and from the subsequent careers of the winners, and as showing the gradual transition, from elaborately ornamented schemes to clear and simple compositions, food for thought.

* * *

INTERIOR DECORATION OF THE EIGHTEENTH CENTURY

"*Interior Decoration of the Eighteenth Century.*" John Tiranti & Co., 13 Maple street, Tottenham Court Road, London. Price, 12 shillings 6 pence in London; $6.50 in the U. S.

This volume is a large and clear reprint of selections from Abraham Swan's four well-known books, originally published between 1745 and 1765. Included are designs for rooms and walls, details of cornices, panels, dadoes, stairs, doors, chimney-pieces. Mr. Arthur Stratton, distinguished English architectural critic, acted as editor for the work, which should be useful to architects interested in the Georgian period.

* * *

FURNISHINGS OF MODERN CHURCHES

"*Furnishings of Modern Churches.*" American Seating Company, 14 East Jackson boulevard, Chicago, Illinois. Sent on request.

While not in any sense a "book," this folder is so well presented that it deserves comment. A number of loose-leaf plates illustrate photographic details of carved woodwork, furniture, statuary, selected from recently executed work. A desirable addition to the working library of any architect.

* * *

NEW BOOKLET ON INTERIOR FINISH

The Exchange Sawmills Sales Company, Kansas City, Missouri, announce the publication of a new standard size booklet containing sixteen pages and cover, attractively illustrating interiors done in pine. The technical information which it contains, together with the beautiful illustrations of interior paneling, will make it a most welcome addition to architects' files. Copies may be obtained by addressing the Exchange Sawmills Sales Company, Tenth and Grand avenue, Kansas City, Mo.

THE INSPECTOR

State Sponsors Safety Drive

Everyone Is Urged to Help

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

(This is the thirty-ninth of a series of articles on building codes)

CURTAILMENT of the growing volume of accidents in building operations and engineering construction projects is the laudable objective of a campaign sponsored by the California State Industrial Accident Commission. In a plea for cooperation sent to employers and employees and all interested in conserving the most precious of assets—human life—the state department points out that during the past four calendar years 626 deaths occurred as a result of accident on building and engineering construction projects in California.

An army of 72,018 men suffered recoverable injuries and 756 persons sustained permanent injury. These figures are for the building industry, and in comparison with the number of deaths and injuries sustained in all other California industrial activities the building and engineering construction industry heads the list.

This lamentable record of unfortunate deaths and injuries suffered in accidents, a great number of which might have been reasonably prevented, according to state authorities, furnishes much food for thought and action.

The human equation is a recognized factor that enters into many accidents. The remedy here lies in continued, aggressive educational effort. Accidents that are the result of obvious carelessness, negligence and failure to heed common sense safety requirements are inexcusable. The need for providing requisite safeguards is too well known and safety requirements are too generally understood to neglect or fail to heed them.

Will J. French, president of the State Industrial Accident Commission of California, and director of the Department of Industrial Relations, in a statement to this writer said his office believes in bending every effort to sell the idea of safety rather than to resort to prosecuting violators in police courts. This is a commendable attitude and one which should inspire the building fraternity to exercise the greatest care on every job. To adduce sufficient evidence after an accident occurs in order to sustain successfully a case in court is a very difficult thing. Moreover, it does not heal injuries or restore human life snuffed out in accident.

State officials assert that the corps of inspectors is woefully small and the funds available for that purpose inadequate to cope with the situation. It is evident that the small corps of state inspectors cannot perform vigilant inspection duties on innumerable operations going on simultaneously in various parts of the state. To overcome the handicap suffered by state authorities, municipal officials might lend active assistance to put over effectively the drive for safety in building operations.

Inspectors of building, plumbing, housing and electrical wiring might be delegated authority to enforce safety orders promulgated by the State Industrial Accident Commission. Another means to the same end would be the enactment of supplementary municipal building codes setting forth safety rules consistent with the state laws. These municipal ordinances, however, might carry a penal clause empowering and authorizing the municipal inspectors to prosecute persistent violators of the law and that type of contractor who knowingly takes chances in order to save the cost of providing safety equipment which is a recognized cost factor figured into every job by conscientious law-abiding builders.

That it is possible measurably to curtail and in some cases eliminate accident in building projects is evidenced on jobs where well-planned safety measures have been adhered to. One of the tallest buildings in San Francisco was erected without mishap. Here a trained safety engineer supervised the requisite safety measures. It paid in dollars and cents—an important item, but one that is subordinated by the more important fact that no human life was lost and no person suffered serious injury.

* * *

BAN BOARD AND BATTEN BUILDINGS

Ordinance No. 186, adopted in Chula Vista, California, provides for a fine of not more than $250 or imprisonment in the city jail for not more than 90 days for any person, firm or corporation that builds board and batten buildings for business purposes. Section two of the ordinance reads as follows:

"It shall be and is hereby declared to be unlawful for any person, firm or corporation to erect or construct any building or structure within said city, of or from boards and battens or of any single board wall con-

struction, that is designed to be used, or intended to be used, or used for business purposes, or using any structure built for residence purposes of boards and battens, or of any single board wall construction for business purposes. No building permit shall be issued for the construction of any building or structure in said city when it appears that the same is to be constructed of boards and batten or of any single board wall construction and used for business purposes."

* * *

ENGINEERS WANT LAWS ENFORCED

To the end that licensing laws for engineers shall be more strictly enforced, the American Association of Engineers at its recent convention adopted a resolution appointing a committee to devise methods to accomplish that objective. The resolution follows:

"*Whereas,* There is no doubt but that the movement for the registration of engineers is spreading and that other laws relating to the activities of members of the engineering profession are being enacted, and

"*Whereas,* Considerable laxity in the enforcement of these laws is generally permitted, and

"*Whereas,* Such laws are of no value to the public unless enforced, be it

"*Resolved,* By the members and delegates of the American Association of Engineers in convention assembled that a committee of five be appointed to consider and recommend to the next convention methods that will, if employed, lead to the better enforcement of such laws."

* * *

ENGINEERS TO ORGANIZE EFFORT

Looking to closer cooperation among licensing boards of professional engineers, the American Association of Engineers during its annual convention instructed its national board of directors as set out in the following resolution:

"*Whereas,* American Association of Engineers is now the only all-inclusive national welfare organization devoted to the interests of the profession, and

"*Whereas,* A single all-inclusive welfare organization in the engineering profession (as in the medical and legal professions) can best serve the interests of the profession and of the individual engineer, and

"*Whereas,* The united effort of American Association of Engineers and the organizations of licensed, registered or professional engineers is highly desirable and would be to their mutual advantage, now, therefore, be it

"*Resolved,* That it is the sense of this convention that steps should promptly be taken by this association looking toward the inclusion of the several societies of licensed, registered or professional engineers now formed or forming, and be it further

"*Resolved,* That the National Board of Directors of this association be and hereby is authorized and directed to seek ways and means to this end."

* * *

CITY MANAGER QUITS

Dissatisfied with conditions that make for internal dissension, Charles C. Ashburner, city manager of Stockton, is reported to have tendered his resignation to the city council effective November 30. Mr. Ashburner, an engineer, is reputed to have been the first city manager in the United States. In 1908 he was appointed city manager of Staunton, Virginia, and later served in the same capacity in Springfield, Ohio, and Norfolk, Virginia. In 1923 he came to Stockton as city manager of that municipality at a salary of $20,000 a year.

* * *

NATIONAL CITY ADOPTS CODE

A new local building code is now effective in National City. The new ordinance would prohibit the erection of wooden buildings in fire zones established by that measure, except for dwellings, customary outhouses and garages, all of which would have to be built upon brick or concrete foundations and covered with stucco or similar approved fire-resistive materials. All requirements for building are set out in thirteen sections.

* * *

McGINLEY ELECTED BOARD PRESIDENT

At the annual reorganization election of the board of building and safety commissioners of Los Angeles, Frank McGinley was elected president, and William H. Antram was elected vice-president. Mr. McGinley, one of the original five members of the municipal commission, was recently reappointed by Mayor George E. Cryer to serve for another five years.

* * *

NEW REVISED HANDBOOK IS READY

A revised edition of the California Housing Handbook will be ready for distribution this month. The new handbook contains the text of the California State Housing Act supplemented by more than 500 simplified annotations, explanatory paragraph captions, illustrations, forms, handy tables, specifications and cross-references, 250 marginal index references, a special triple index with more than 850 items and 2500 paragraph references.

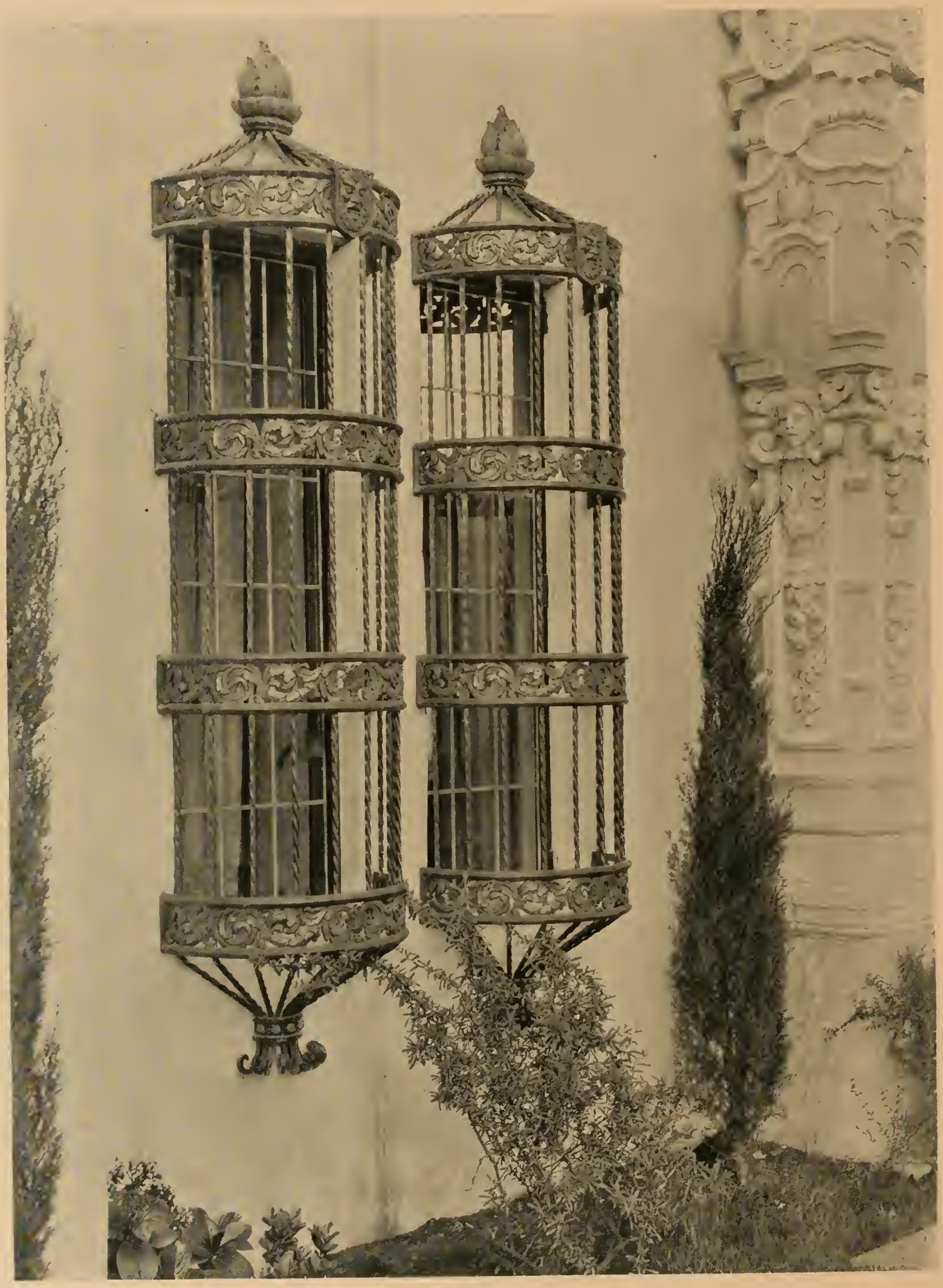
The author and publishers of the California Housing Handbook assert that with the revising of the new edition the handbook has been clarified and with the interpretative annotations and supplementary data the requirements of the California State Housing Act are made readily understandable from a practical viewpoint.

This handbook has been used as an authoritative manual by architects, engineers, builders and municipal inspection agencies during the past five years, according to the publishers. They assert that constant demand for copies prompted the publishing of a new issue. The original edition, published in July, 1923, was endorsed and published under direction of the Pacific Coast Building Officials' Conference. Amendments to the State Housing Act subsequently passed by the California Legislature have been incorporated in the revised edition.

The California Housing Handbook is on sale at the office of Mark C. Cohn, 215 Sheldon Building, 461 Market street, San Francisco, and will be sent to any address in the United States, postage prepaid, upon receipt of the purchase price of $1 a copy.

* * *

We are anxious to secure a copy of the August, 1926, issue of the PACIFIC COAST ARCHITECT. If any of our readers can spare this issue, we will be glad to pay them the regular price of fifty cents.



WINDOW GRILLE, CATHEDRAL APARTMENTS, SAN FRANCISCO, CALIFORNIA
WEEKS AND DAY, ARCHITECTS

Executed by Michel & Pfeffer

ART IN IRON AND BRONZE

Incidentals

WE ARE FINDING many incidental uses for iron and bronze in modern buildings, as more needs arise for accessories or fixtures or equipment of a fairly permanent nature. Outside the building there is occasion for name plates, electric signs, lantern brackets, grilles, gates, vents, marquises, area guards, and many other features. An interesting example is shown of twin grilles before two small windows—openings necessary, no doubt, for interior requirements, but unimportant in the exterior design. Any special wall treatment here would attract undue attention, compete with the main wall features; the two small openings, left plain, would have been out of scale and character. The use of round basket grilles, in iron, is a clever and successful solution of this problem.

A multitude of uses open up for work of this character inside a building. Bulletin boards and directories, screens and covers for eating fixtures, gates, tables or consoles, mirror frames, counter screens, rods for hangings, memorial and other panels—an infinite variety. And with improved illuminating service, the use of portable lamps and torcheres and decorative illuminated devices has extended greatly; not only in buildings for housing purposes, but in many large and important public rooms, there have deliberately been included, made a part of the composition, these massive iron candelabra or torcheres, which we find to be extremely effective and are customarily used in pairs.

All of these articles require, of course, particularly good workmanship and the increase in their use is valuable in the development of expert craftsmen.

Liberty Bank, San Francisco. Executed by Federal Ornamental Iron and Bronze Co.

Lobby Directory Board, Security Title Building, Los Angeles. Walker and Eisen, Architects.

WROUGHT-IRON TORCHERES DESIGNED FOR MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Executed by Architectural Iron Works

IN THE PROFESSION

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned by the Santa Rosa School District to prepare plans for a one-story frame and stucco gymnasium building to cost $30,000.

* * *

Architect Claud Beelman, 1019 Union Bank Building, Los Angeles, is preparing plans for a class A hospital building for the Kaspare Cohn Hospital, costing approximately $1,500,000.

* * *

Architect B. W. Voorhies, Lloyd Building, Seattle, Washington, has been commissioned by the city to prepare plans for a two-story and basement building to house the municipal lighting department. The building will cost $500,000.

* * *

Architects Weeks and Day, Financial Center Building, San Francisco, are preparing plans for a class A theater and store building to be erected in San Diego for Gildred Bros. Theater has been leased to the West Coast Theatres Co. and will have seating capacity of 3500. The estimated cost is $750,000.

* * *

Architect Hamilton Murdock, Syndicate Building, Oakland, is preparing plans for two one-story seven-room frame and stucco residences to cost $7,000 each. These are the first of a group of fourteen residences to be built by the Realty Syndicate, Syndicate Building, Oakland.

* * *

Architect Aleck Curlett, Union Bank Building, Los Angeles, has completed plans for a twelve-story class A bank and office building to be erected at the northeast corner of Vine street and Hollywood boulevard, for the Hollywood Central Building Corporation. The building will be of reinforced concrete and cost $400,000.

* * *

The following men have been granted certificates to practice architecture in the State of California by the State Board of Architecture, Northern District: Carl Kingsley Lawrence, 5321 Lawton avenue, Oakland; Clifford Norman Franklin, 2526 Van Ness avenue, San Francisco; George Wayland Travis, 426 Forty-first avenue, San Francisco.

* * *

Architects Sydney B. Noble and Archie T. Newsom, Federal Realty Building, Oakland, are preparing plans for the alterations to a residence owned by Mr. W. W. Bell, 142 Arbor drive, Oakland. The improvements will cost $10,000. The same architects are preparing plans for a two-story frame and stucco English type residence costing $15,000 to be erected in Piedmont; alterations costing $6,000 for a residence at Danville; alterations on a two-story frame residence in Piedmont to cost $4,000; a two-story frame and stucco Spanish type residence costing $13,500 to be erected in Berkeley; two-story frame and stucco English type residence costing $15,000 to be erected in Berkeley, and for a two-story frame residence costing $15,000 to be built by Messrs. Rugg and Lisbon, 7627 Holly, Oakland.

* * *

Architect W. H. Ratcliffe, Jr., Chamber of Commerce Building, Berkeley, has been commissioned by the city of Berkeley to prepare plans for an addition to the Williard Jr. high school to cost $75,000.

* * *

Architect Sidney B. Noble and Archie T. Newsom, Federal Realty Building, Oakland, are preparing plans for a two-story and basement frame and stucco residence of ten rooms and four baths to cost $25,000.

* * *

Architect Edwin D. Martin, 5510 Franklin avenue, Santa Barbara, is preparing plans for a three-story class C apartment house building for Mr. A. W. Robertson, Santa Barbara. The building will contain thirty-three apartments and cost $100,000.

* * *

Architect Orville L. Clark, 1418 Chapman Building, Los Angeles, is preparing plans for a three-story class D hotel building to be erected at Hemet, Riverside county. The building will contain seventy rooms and cost $125,000.

* * *

Architects John C. Austin and Frederick M. Ashley, Chamber of Commerce Building, Los Angeles, have been instructed to prepare plans for a sixteen-room addition to the Mt. Vernon Jr. high school. Estimated cost is $112,000.

* * *

Architects Gottschalk and Rist, Phelan Building, San Francisco, are preparing plans for a two-story and basement frame and stucco residence for Mr. Charles O. Martin. The estimated cost is $14,000 and the house will be built at Atherton, San Mateo county.

* * *

Architects Edwards, Plunkett and Howell, Santa Barbara, have been commissioned by the Santa Barbara county board of supervisors to prepare plans for a branch court house to be erected at Santa Maria. The ultimate cost of this building will be $450,000. The first unit, costing $50,000, will be erected at once.

* * *

The Los Angeles Board of Education at its meeting on August 23 commissioned architects and mechanical engineers to prepare plans and specifications for improvements to be made on nine city school sites. Architects and engineers receiving commissions, with the maximum of cost of the improvement in each case, are as follows: Architects Edward Cray Taylor and Ellis Wing Taylor, 810 W. Sixth street, new 24-unit building at the Home Gardens school, O. W. Ott, engineer, cost, $160,000; Architects Witmer & Watson, 903 Architects' Building, new 8-unit building at the Ninety-sixth-street school, D. S. Reynolds, engineer, cost,

This New Beauty
FOR LOVELY HOMES
. . . obtainable only in

LAM-ART
TRADE MARK REG.

LAMINATED ARTISTIC WOODWORK

UNRETOUCHED PHOTOGRAPH OF A LAM-ART UNILASTIC FLOOR *laid over concrete without the use of a single nail. The large blocks are ½" thick by 24" square, and the sets of four smaller blocks ½"x12" square. Only by lamination is it possible to use blocks of this size with unbroken faces.*

ONLY in Lam-Art, the better hardwood floor, is such beauty possible as the above photograph shows. The face of these squares presents an unbroken figure which can only be obtained through lamination—a feature which distinguishes Lam-Art from every other type of flooring.

Lamination has been in constant use for many years by all high-class furniture makers as the only way to secure boards of even shades, wide widths, double strength and resistance against varied weather conditions. In Lam-Art these advantages are now obtainable for your floors.

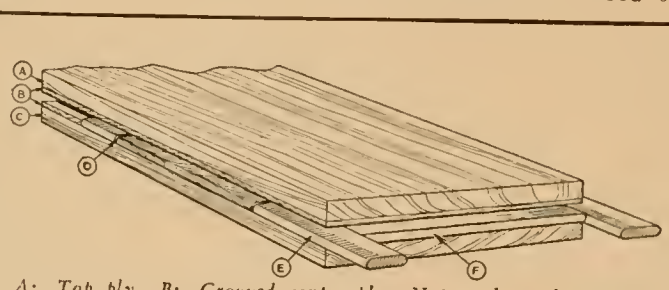
LAM-ART *Construction*

LAM-ART is a laminated process in which three plies, all hardwood, are bonded together under hydraulic pressure with waterproof cement—proof against vermin. It is impossible for Lam-Art to cup, swell, shrink, warp or crack, as the three plies run at right angles to each adjoining ply. Furthermore, it is guaranteed against these defects which are so common to solid wood flooring.

USE *of Steel Lugs or Tongues*

LAM-ART planks or blocks are grooved within the center ply on both sides and ends to receive steel lugs placed at intervals, interspersed with wooden tongues. The steel overlaps all joints. It is used to prevent squeaky floors and to insure a firm bond between each unit as shown in sketch.

When laid with nails, the steel lugs are furnished already drilled with countersunk holes to receive the nails. Surface nailing or plugs are unnecessary, but can be used for effect if desired.



A: Top ply. B: Grooved center ply. Note end wood protecting edge wood on face and back. C: Bottom ply. D: Wood tongue cut away to receive steel lug. E and F: Steel reinforcing lugs.

LAM-ART *Unilastic Method of Laying*

A NEW development (patents pending) which gives a one-unit, elastic and long-lasting floor, easily installed. The concrete or wood sub-floor is first sized with asphaltum sealer, over which a coat of mastic is applied, hot or cold. In this mastic is laid an approved type of fibre-board. Lam-Art Flooring, with the back of each plank or block thoroughly coated with waterproof cement, is then laid over the fibre-board. Perfect insulation results, as all units are bonded together with steel tongues WITHOUT THE USE OF NAILS.

SIZES *and Thicknesses*

Stock sizes for Lam-Art Plank range in width from 4-6-8-9¼ to 11¼ inches or wider. Lam-Art blocks range from 4-6-8-9¼-18 to 24 inches square. Both are furnished in ½-inch and $\frac{13}{16}$-inch thicknesses.

Kinds of WOOD

Tropical hardwoods used in Lam-Art Flooring are grown, imported and manufactured by Cadwallader-Gibson Co. under its own trade names as follows:

BATAAN, LAMAO and ORION Mahogany—hard, firm, dense-textured woods with all the beauty of mahogany and the hardness of oak. Bataan is reddish in color, Lamao lighter in shade, while Orion is between a light tan and a reddish brown.

BAGAC "Teak"—a wood so closely resembling Siamese Teak that it is often mistaken for it, even by experts. Reddish brown in color, hard as oak, tough as hickory.

DUALI—similar to Bagac "Teak" in hardness and durability, light yellow in color, with pinkish figure lines throughout.

Lam-Art may also be obtained in domestic hardwoods, such as Oak, Walnut or Maple.

COSTS

AFTER years of careful research and tests, Lam-Art Flooring is offered at prices within reach of any home owner. It is now possible to buy a laminated floor in blocks or planks as reasonably as solid plank, and at less cost than tile.

Kemi-SEALED FLOORING

WHEN plank floors of less than 7¼-inch width are required, we recommend our Kemi-Sealed Solid Plank Flooring, a specially treated floor, proofed against moisture, ants, rodents and dry rot. For wider plank and parquetry blocks we consider only Lam-Art desirable.

For full information and file data on Lam-Art or Kemi-Sealed Flooring write to the main office at Los Angeles, or any of the branches or distributors listed below.

CADWALLADER-GIBSON CO., INC.
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BRANCH OFFICE
599 Brannan St.
San Francisco

EHRLICH-HARRISON CO.
35 Hanford St.
Seattle

LYON, COWDREY & WILSON
17 Battery Place
New York City

$56,000; Architect Rudolph Falkenrath, Jr., 611 Chamber of Commerce Building, 16-unit addition to the One-hundred-and-second-street school, Martin T. Hooper, engineer, cost, $112,000; Architects Pierpont and Walter S. Davis, 3215 W. Sixth street, new 12-unit building at the Stanford-avenue school, Hilmes & Sanborn, engineers, cost, $90,000; Architect Edgar M. Cline, 632 Petroleum Securities Building, 16-unit addition to the Belvedere Junior high school, E. L. Ellingwood, engineer, cost, $130,000; Architect C. E. Noerenberg, 301 Los Angeles Railway Building, 16-unit addition to the Luther Burbank Junior high school, E. L. Ellingwood, engineer, cost, $112,000; Architect Carleton M. Winslow, 1001 Architects' Building, 12-unit addition to the Eagle Rock high school, D. S. Reynolds, engineer, cost, $84,000; Architects George M. Lindsey, Erwood P. Eiden, associates, 601 Union Insurance Building, 16-unit addition to the James A. Garfield high school, O. W. Ott, engineer, cost, $114,000; Architectural Division of the Board of Education, 8-unit addition, including cafeteria, to the Torrance high school, D. S. Reynolds, engineer, cost, $76,000. Electrical layouts for all of the buildings will be prepared by the Board of Education Architectural Division.

* * *

Architects Dedrick and Bobbe, 901 Heartwell Building, Long Beach, are preparing sketches for a class A addition to the Seaside Hospital at Long Beach. The improvements will cost $150,000.

* * *

Architect John M. Cooper, 315 Rives Strong Building, Los Angeles, is preparing plans for a thirteen-story and basement class A apartment building for Mr. Harry H. Belden. The building will contain 100 apartments and will cost $600,000.

* * *

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned to prepare preliminary plans for a twelve-story class A apartment hotel building in San Diego for Mr. James E. Collumb. The building will contain 500 rooms and cost $1,500,000.

* * *

SURETY COMPANY ADVISES HIRING OF GOOD ARCHITECT

Coming out flatfooted on the proposition that the hiring of a good architect, and engineer if necessary, is the only way to safeguard the owner's interest and make sure that he gets the sort of a structure he is paying for, the National Surety Company of New York, the world's largest surety company, has advised all its agents to insert in their local publications an advertisement directed towards the home owners and lenders of money on private construction work.

This attitude publicly taken by a surety company is particularly significant and has been widely commented upon by architects and engineers who have seen this copy, which is in part as follows:

"If you are planning to build any sort of a structure, residence, apartment, hotel, business house, factory building, office building, store—whether you are building for your own use or for investment—there is nothing more important than to be sure that the structure will be completed as specified, within the time allotted and according to your contract.

"Failure to safeguard yourself on this point may mean financial loss and delay! There are four steps that will absolutely protect you from annoyance and loss:

"1. Hire a good architect and engineer. It is always the best plan to have a good architect on the job. Also an engineer on the larger structures. *The fee you pay the architect is the cheapest investment you can possibly make,* since a good architect will save you his fee many times over in the construction of the building.

"2. Have complete plans and specifications drawn up covering every possible detail.

"3. Let a general contract to a reputable contractor, thus guaranteeing you that your building will not cost above specified amount.

"4. Secure performance by a corporate surety contract bond. When a great surety company gives its contract bond it means its approval of the contractor and guarantees you against loss through failure of the contractor to perform the contract.

"If you get a good architect and insist that he specify a surety company contract bond, your interests will be safeguarded all the way."

* * *

U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Senior architect, $4,600 a year; associate architect, $3,200 a year; assistant architect, $2,600 a year.

Applications for senior, associate and assistant architect must be on file with the Civil Service Commission at Washington, D. C., not later than September 26, 1928.

The examinations are to fill vacancies under the Office of the Supervising Architect, Treasury Department, in connection with the $200,000,000 public buildings program upon which the Government has embarked.

Competitors will be rated on their education, training and experience, and on specimens of drawings from tests furnished by the Civil Service Commission.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

PERSONALS

Architect Guy A. Carlander announces removal of offices to 1016 Fiske Building, Amarillo, Texas.

* * *

Architect J. Lister Holmes has moved to 1030 Liggett Building, Seattle, Washington.

* * *

Architects Starks and Flanders announce removal of their offices to the Forum Building, Sacramento.

* * *

Architect Arthur C. Munson, 1103 Story Building, has moved to room 312, 2024 W. Sixth street, Los Angeles.

* * *

Architects James L. Montgomery and Randolph L. Patteson announce the forming of a partnership to practice architecture under the firm name of Montgomery and Patteson, with offices in the Bank of Commerce Building, Charleston, West Virginia.

ARCHITECTS BUILDING MATERIAL EXHIBIT

Ground Floor of Sharon Building

Opposite Palace Hotel

55 New Montgomery St., San Francisco, Calif.

A COMPLETE exhibit of building materials and equipment where the architect or contractor can leisurely examine the new and modern construction materials and equipment. ¶You may send your clients to us with the assurance that they will be shown every courtesy. ¶The following is a list of the firms represented and products on display:

Albatross Steel Equipment Co.—Medicine Cabinets and Kitchen Cabinets
The Concrete "Form-Hold" Supply Company—Concrete Form Holds
Rutenber Electric Co.—Electric Heating and Cooking Appliances
W. S. Dickey Clay Mfg. Co.—Brick, Hollow Tile and Roofing Tile
Forderer Cornice Works—Elevator Cabs and Metal Partitions
Elevator Supplies Co.—Elevator Accessories and Equipment
Cincinnati Time Recorder Co.—Time Clocks and Telechron
Celotex Company—Insulating Lumber and Plaster Lath
Heinz Roofing Tile Company—Terra Cotta Roofing Tile
American Brass Company—Copper and Brass Products
Frank Adam Electric Co.—Switches and Panel Boards
Marosky Co.—Compo Flooring and Magnesite Sleeper
San Jose Flagstone Company—Landscape Architects
Hipolito Screen Co.—Disappearing Window Screens
Oakland Ornamental Compo Works—Compo Work
Walker Dishwasher Corp.—Electric Dishwashers
Fox Furnace Company—Warm Air Furnaces
Western Hardware Co.—Builders Hardware
General Water Heater Co.—Water Heaters
Sunset Towel Supply Co.—Towel Supply
Pole and Tube Works—Steel Flag Poles
Hauser Window Co.—Window Fixtures
Enterprise Oil Burner Co.—Oil Burners
Imperial Brass Mfg. Co.—Flush Valves
Everwear Sign Mfg. Co.—Metal Signs
Tablet & Ticket Co.—Office Directory
J. E. Rodgers & Co.—Hough Shades
Pacific Manufacturing Co.—Doors
Michel & Pfeffer—Steel Windows
W. S. Ray Mfg. Co.—Oil Burners
Anstral Window Co.—Windows
S. T. Johnson Co.—Oil Burners
California Art Tile Co.—Tile
M. E. Hammond—Servidor
Barnes-Corning Co.—Slate

Manufacturers are invited to write or phone for space rates

Under Personal Management George H. Oyer

MANUFACTURERS' ANNOUNCEMENTS

The Red Enterprise Oil Burner Company, at 2902 Nineteenth street, San Francisco, announces that among the new buildings in which Red Enterprise oil burners have been selected as heating equipment are the Sears Roebuck Building, Los Angeles; the Peerless Laundry, San Francisco, and the new Pickwick Stages Terminal Hotel, San Francisco.

In addition to industrial oil burners, the Enterprise Oil Burner Company state that there is an increasing tendency for this type of heating equipment in dwellings and specifications for a great percentage of new dwellings calling for oil heaters. There is also a marked tendency toward the installation of oil heating equipment among residences which have been built for some time. One instance of this is the fact that the United States Government is installing Red Enterprise oil burners in a number of officers' quarters at the Presidio.

* * *

A new garage door catalog, No. 55, has just been issued by the Richards-Wilcox Mfg. Co. of Aurora, Ill. This book, styled "Distinctive Garage Door Hardware," is said to be the most comprehensive published on this subject. It contains 160 pages, fully illustrated, describing the complete R-W line of garage doors and hardware, door bolts and locks, floor guides, etc. The complete sets of hardware have been simplified and it is now an easy matter to choose the particular set needed for a specific job by a simple catalog number. It is a convenient volume for the architect, hardware dealer or contractor, and copies will be sent free to those interested on application.

* * *

Frank D. Byers, manager of the Southern California branch, State Division of Architecture, relinquished that position September 1 and is now associated with California Materials, Inc. Mr. Byers was connected with the State Architect's division for eight years, the last four years in charge of the local office. Frank M. Stewart, formerly executive assistant to the State Architect, will take charge of this district.

* * *

The San Francisco Stock Exchange has purchased the old United States Subtreasury Building at Pine and Sansome streets, San Francisco, and Architects Miller and Pflueger, 580 Market street, San Francisco, are preparing plans for a seven-story building to be erected to the south of the old building. The interior of the present building will be remodeled. The cost of remodeling and erecting the addition will be approximately $700,000.

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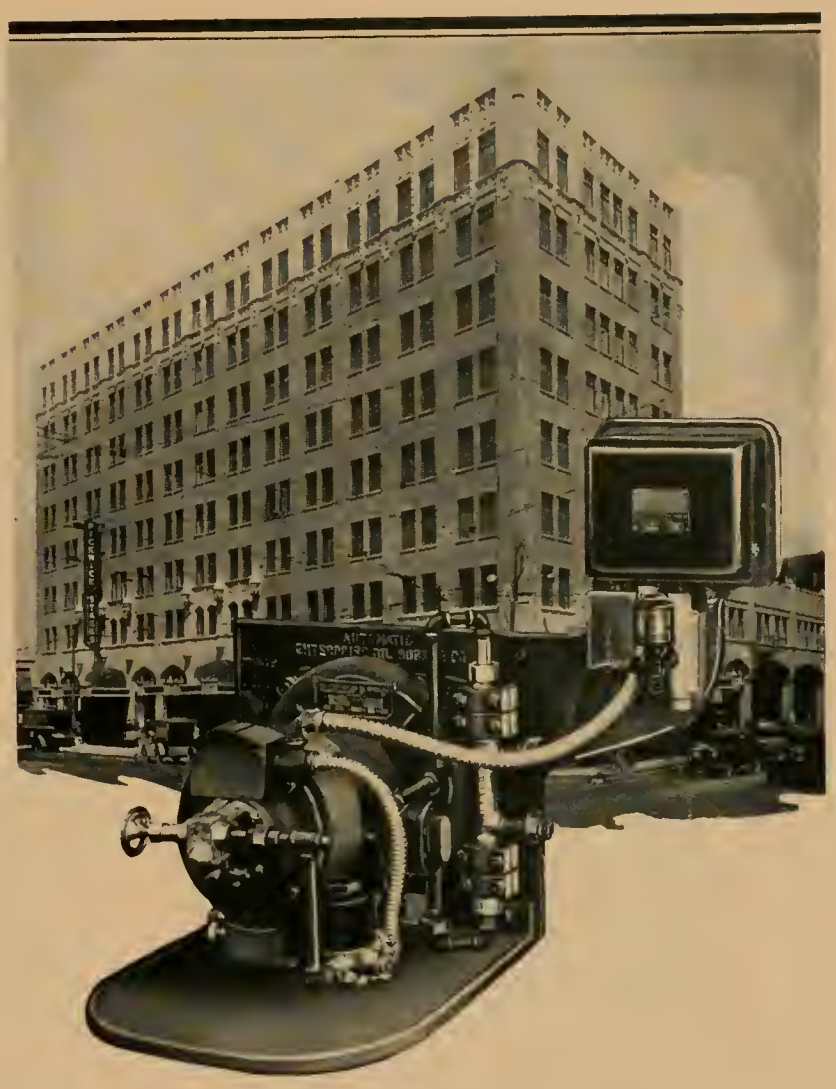

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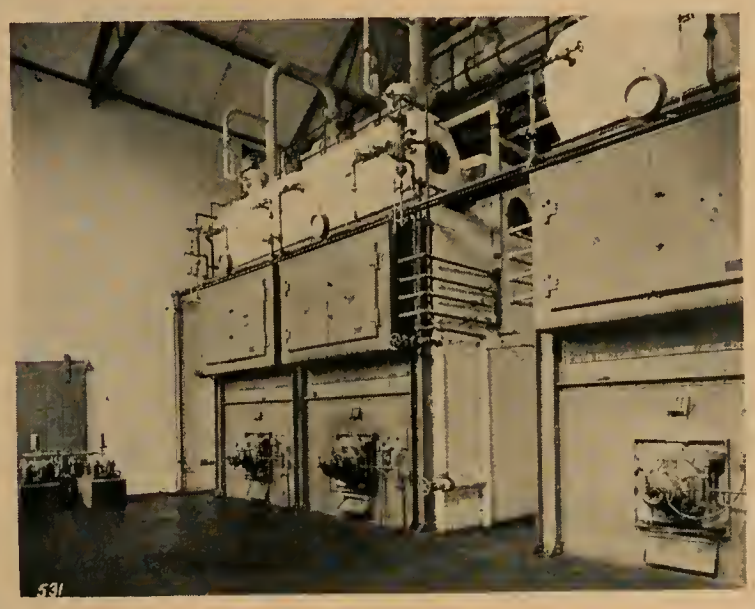

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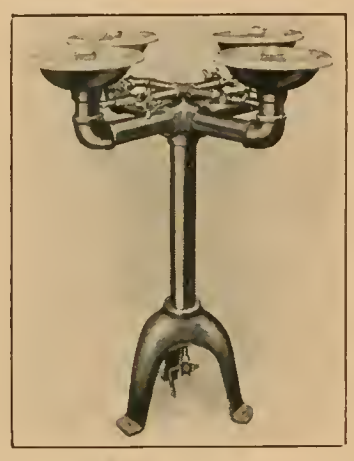

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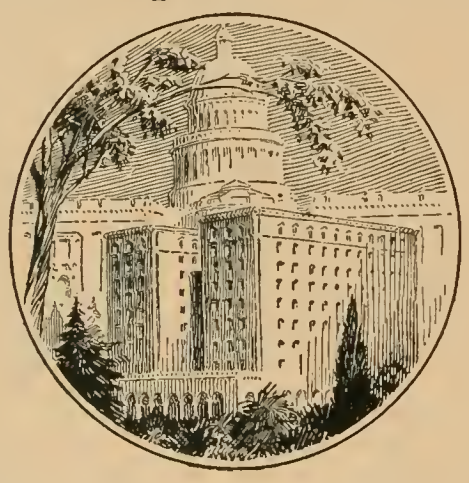

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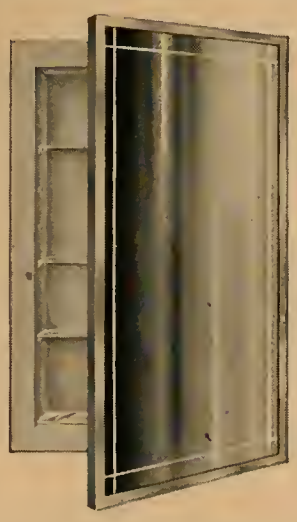

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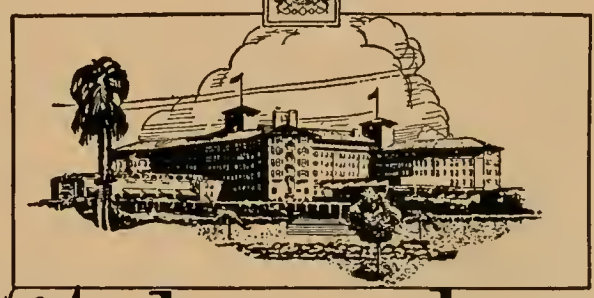

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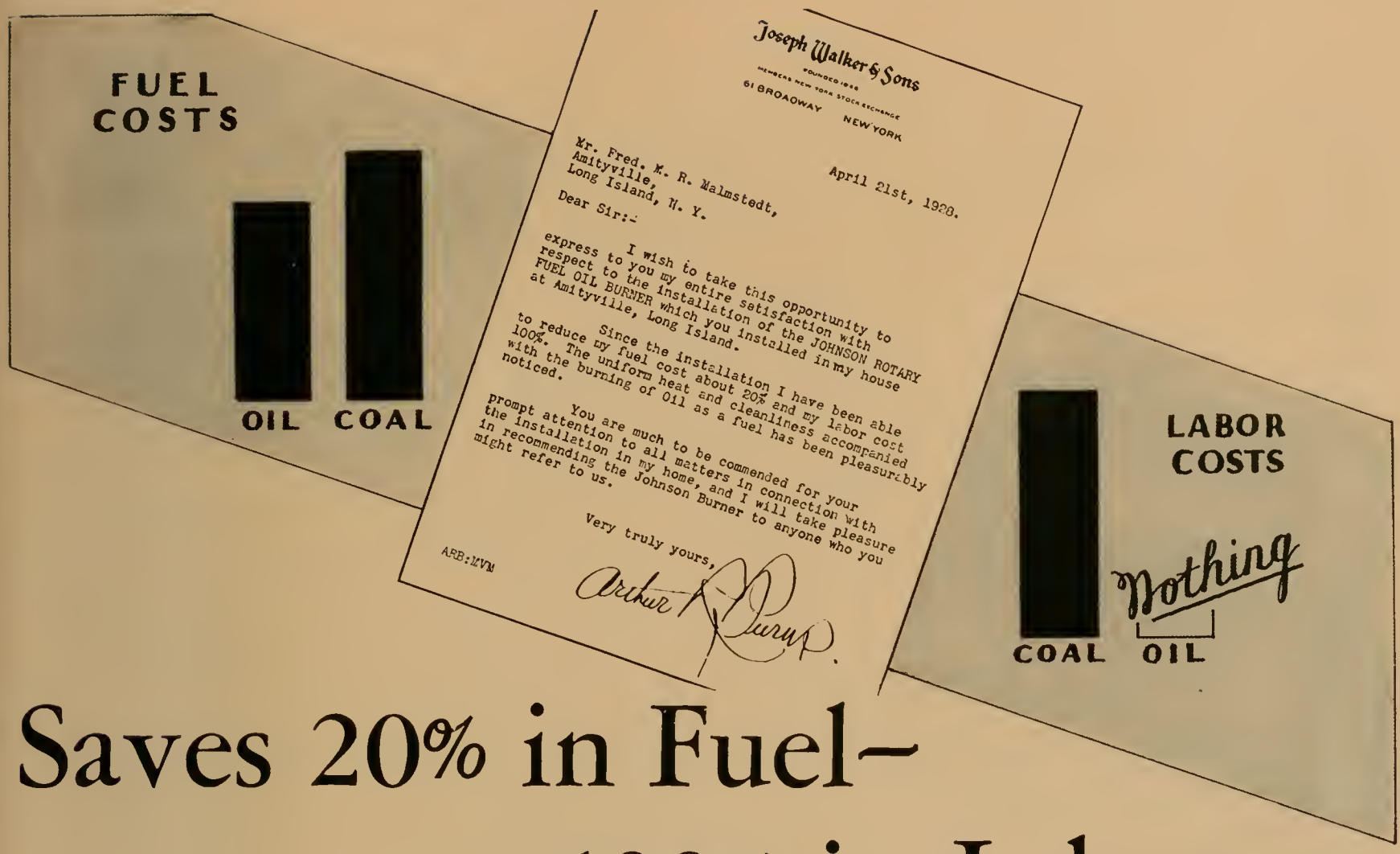
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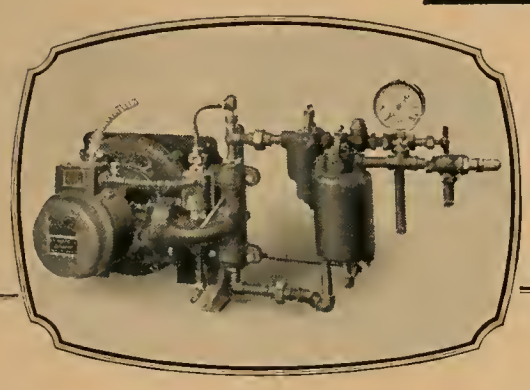

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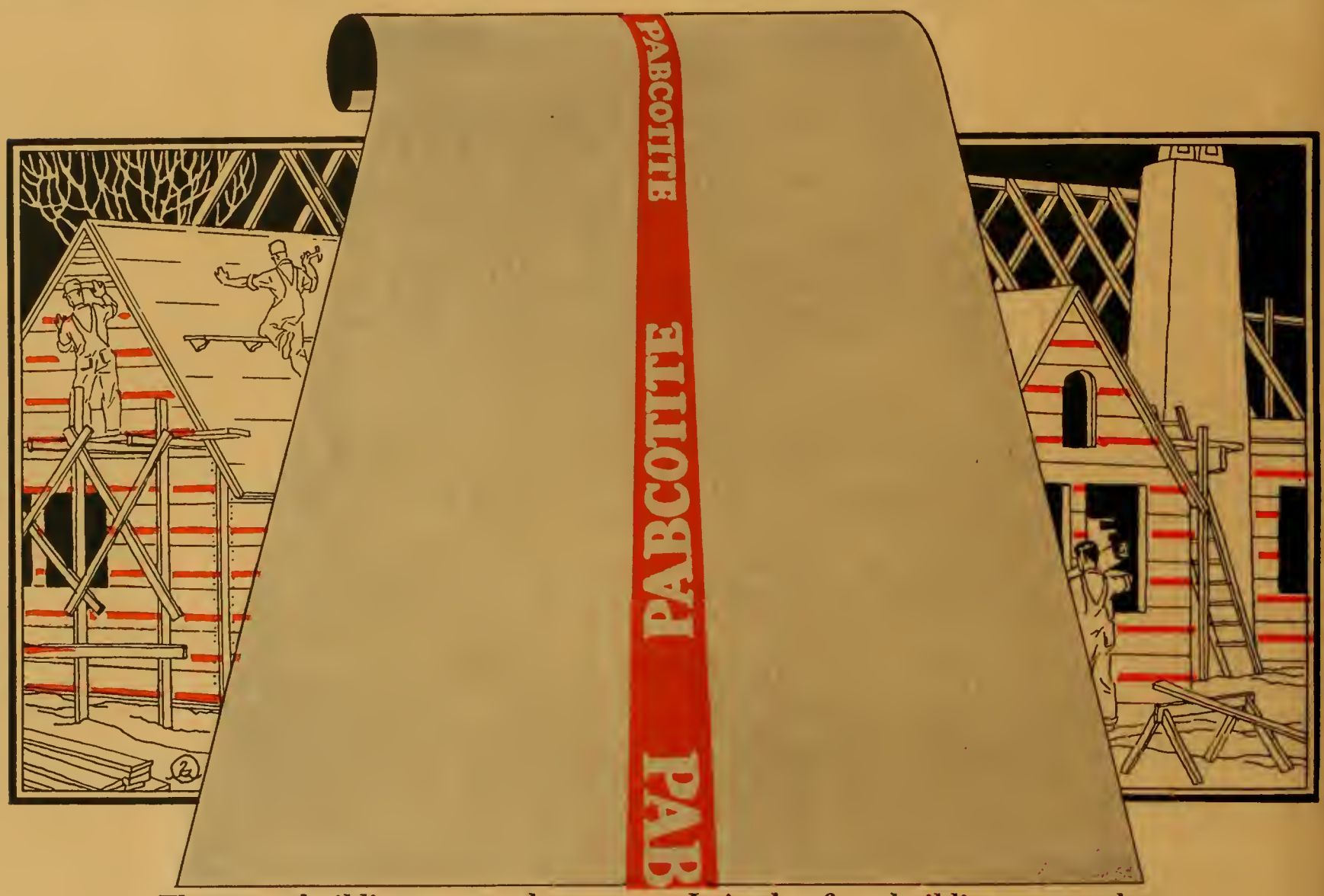

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PACIFIC-COAST ARCHITECT

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VOLUME XXXIII

PACIFIC COAST ARCHITECT

OCTOBER 1928

This California Architecture

BY HARRIS ALLEN, A. I. A.

IN THE REPORT of the Board of Directors presented at the last Convention of the American Institute of Architects, there was expressed some apprehension of the standardizing of design throughout the United States. It was felt that the individuality, the personal flavor, that used to be found more or less in each State and community, was in danger of being lost. And it is true that many of the new buildings of late years have had such similarity of treatment (or newness of treatment, if you will) that they might be, and were, as much (or as little) at home one place as another. Indeed, one firm of architects might be designing buildings to be erected at the same time in a dozen different cities—and all tarred with the same brush.

So this somewhat plaintive comment—or appeal—or warning—is not without cause. But the remedy, in most instances, is hard to find. For we must go forward, not backward; and how on earth are you going to preserve the individuality of an old community under the pressure of modern requirements—modern methods—modern materials? To say nothing of the powerful stimulus which the sight of some successful and original design, in another community, must inevitably be, to the poor, human, ambitious architect!

In most instances; but not, essentially, in California. For here has been developing, and we may fairly say now that it has developed, a style or treatment (for we are agreed that it is out of style to speak of an architectural "style") which is typically, vitally, Californian. This statement may be disputed in Florida, but we are in the comfortable position of having an earlier and larger development, and of being prepared (through sad experience) to resist destructive forces of nature. Moreover, we admit that Florida's architecture is much more directly Spanish than ours, and rightly so; for the Spanish strain, which we cherish, was decidedly diluted, mixed, aboriginalized, when it became the California tradition; while Florida is a fairly legitimate, if distant, descendant or relative of the Don.

We are quite familiar, here in the Golden State, with the value of mixing breeds to increase the virility and beauty and general usefulness of the original stock. It was no accident that Luther Burbank settled in California to devote his lifetime to the production of bigger and better fruits and flowers and vegetables. In our social intercourse we have not been nearly so cautious as our Eastern relatives thought we ought; there has been many a mesalliance, which in all probability was the saving of the family. In short, Californians are good mixers.

And so it has proved with our architectural progress. We have tried almost everything, and have by degrees eliminated the misfits (although with our adventurous blood we are always willing to take a shot at something new) and picked out good bits from this and from that and tried them out to see what fitted together harmoniously. And always we have been influenced by the background of California, the bright sunshine, the blue skies and ocean, the luxuriant growth, the rounded hills and the sweeping valleys, the perfumed air—except when the tide goes out—so that, consciously or unconsciously, we have gravitated toward the type of architecture that seemed most congenial to our traditions, our climate, our environment.

It isn't Spanish, nor Mission, nor Italian, nor Colonial; many people have tried to call it Mediterranean in an effort to embrace the gamut of styles which border that part of the world which perhaps most nearly resembles our Pacific Riviera. But in the end it will have to come to being called, what it is, just Californian.

Even traces of the Orient are woven into our shuttle, and justly so, for that ancient home of art is our neighbor, drawing nearer steadily as transportation and civilization advance; note the detail of one of our newest and greatest skyscrapers differentiating it strikingly from the definite New

A Chicago Philanthropist

THE Clarence Buckingham Memorial Fountain in Chicago was made possible through the thoughtfulness and generosity of Miss Kate S. Buckingham, who has been a patron of art in Chicago for many years, and who devoted $600,000 of her fortune to the erection of this fountain as a memorial to her brother. Recognizing the fact that many of the most exquisite Old-World fountains have dried up and fallen into ruins because of lack of maintenance money, Miss Buckingham has recently supplemented her original gift with a fund of $300,000, which will be used for perpetual maintenance.

This fountain is without question the largest in the world. It is four times the dimensions of the fountain of Latona in the Garden of Versailles, and its flow of water is several times greater than any other fountain known. The main pool is 300 feet in diameter and is made up of four large segmental portions interrupted by four square angles, at one of which is placed a sunken power house and operating stand. Three great basins, one above the other, rise from the center of this pool; the lower basin being 103 feet in diameter, the intermediate basin 60 feet and the upper basin 24 feet. The total height of the upper basin is 24 feet above the level of the ground. In all, there are 134 jets in the fountain, the main control of which throws a column of water 110 feet into the air.

Four pairs of sea-horses, colossal in proportion and made of bronze, have been introduced into the lower pool, each pair weighing over 14 tons. These project foaming streams of water on a low trajectory and, together with the rush screens which are placed in intermediary positions in the main pool, present both in color and design a superb contrast to the Georgia marble of the fountain, at the same time harmonizing with the whole in their colossal proportion.

During the evenings of the summer months both "major" and "minor" displays are shown, only intensified in attraction by the kaleidoscopic beauty of the multi-colored electrical illumination that is played upon the moving masses of water. The entire composite central tower of water rising 110 feet zenithward from the upper basin is illuminated by a series of powerful concealed projectors, while bands of light are further concealed beneath each basin and under all of the major jets in the outer pool. This scheme of electrical illumination was carefully developed to give a maximum variety of beautiful color effects which range through amber, pink, and green to a blue. The electrical illumination is carried forward in a never-ending variety of the several colors so that the silver and iridescent spray is shown in all the beauties of countless shades and tints. Something over three million candlepower is used for this electrical display. This figure, together with the fact that, at a maximum flow, more than 14,000 gallons of water per minute are used in the operation of this fountain, there can be had some slight appreciation of the magnitude of the project.

To the end that the last detail in erection of this most impressive of fountains might be perfect, the protecting fence was made especially of copperweld rod—a core of steel, around which has been molten welded a heavy rust proof layer of pure copper. This type of rod was not only selected because of its enduring strength, everlasting quality, but also because the exterior copper offers the opportunity of tinting which would make the fence in keeping with the heavy bronze figures in the main pool. The tint that had been applied to these rods is a deep, rich green and was brought about through the application of a formula made up of easily obtained ingredients. This formula was: 3 quarts water, 1 quart muriatic acid, 3 pounds verdigris, 1 pound copper carbonate, ½ pound powdered arsenic and 3 pounds powdered sal ammoniac. This formula was applied by means of a brush, then allowed to remain for three days before a second application was made. In this way the copper exterior of these rods was tinted a green that was very like verdigris, except that it is a definite part of the copper and will not flake or scale.

Before coloring the copperweld rods, however, the metal was, of course, thoroughly cleaned. This was accomplished by scrubbing the rods with a solution made by adding 1 pound of lye to a pail of boiling water, then washing away the lye, first with clean, hot water, then with clean, cold water.

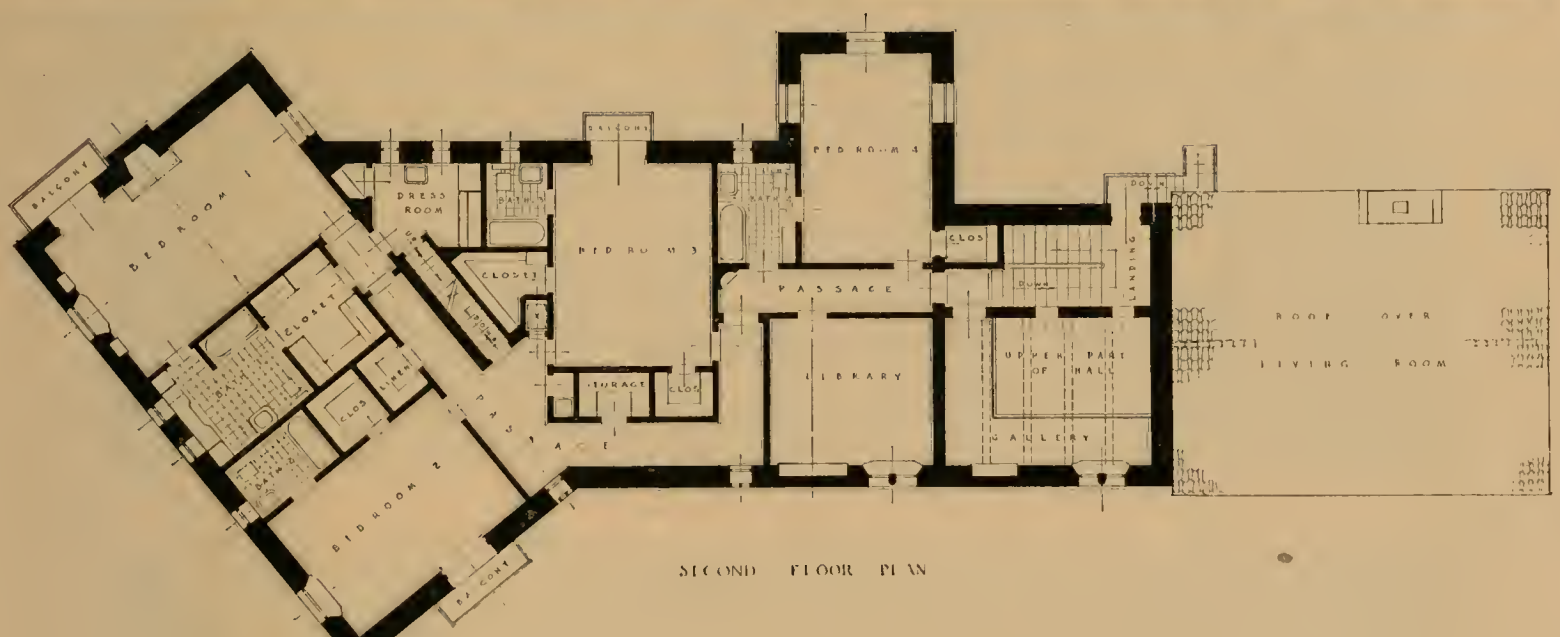
Similar tinting can be given to copperweld rods or wires by other simple solutions. One which gives very satisfactory results can be obtained by merely adding ½ pound of salt to 2 gallons of water. This when applied with a brush and allowed to dry thoroughly—then applied at intervals of one, two or three days until the desired effect is produced—will give a greenish tint that will compel the fence to harmonize perfectly with surrounding shrubbery or other metal work.

The Buckingham Fountain has been called a symbol of the benefactions of Lake Michigan in that its cascading towers of water return constantly to this source, which is the lake.

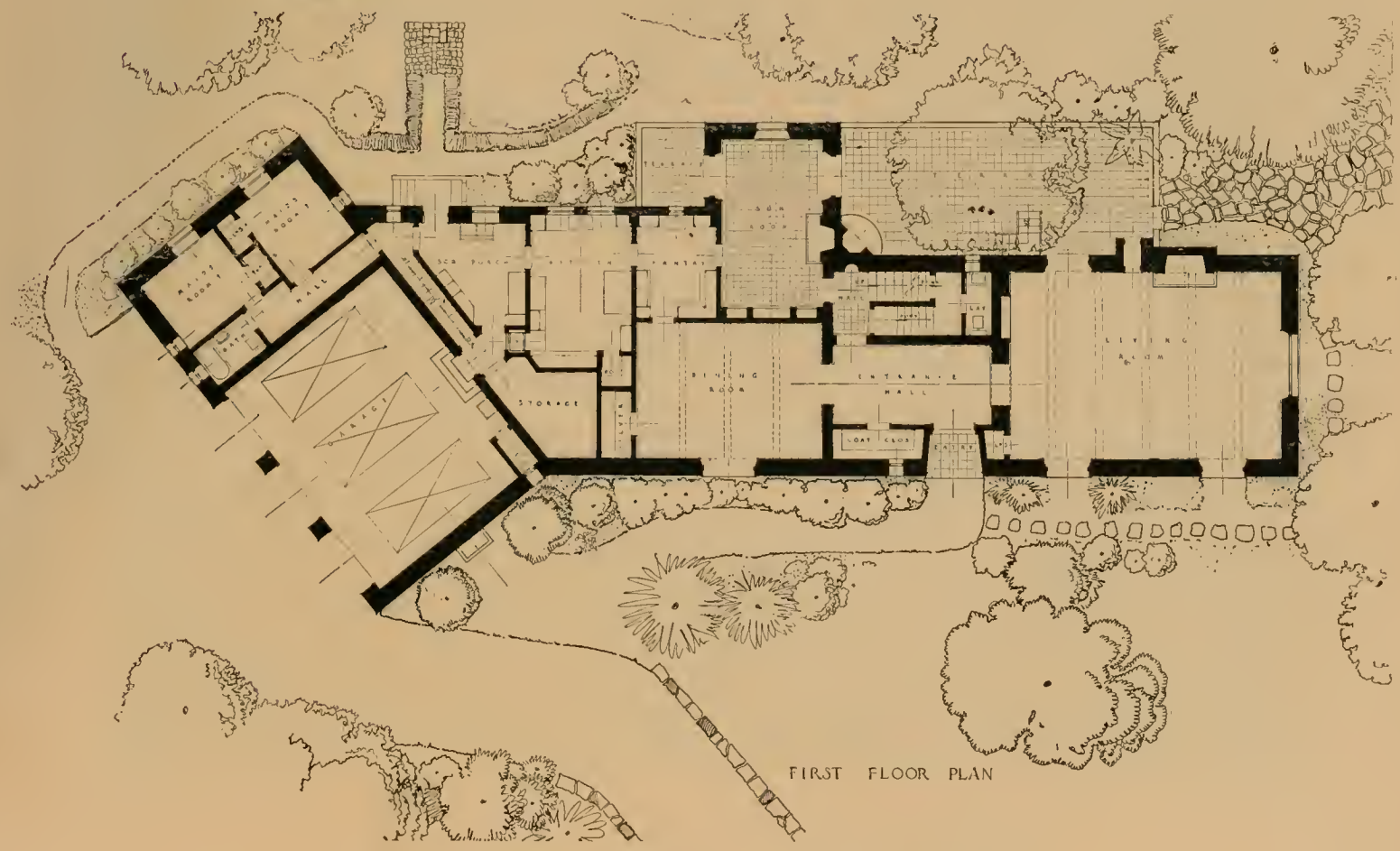
THIS CALIFORNIA ARCHITECTURE

York type to be seen in every other great city in the country.

But as yet the skyscraper is not so common as to dominate our architectural field. What gives the predominant note to our Californian architecture is the host of lesser—and lovelier—buildings; residences, shops, clubs, hotels, theaters, even industrial buildings. And here is a challenge to the architect who is ambitious to achieve name and fame; let him design a skyscraper which shall be truly Californian in character! It will not be easy; but who shall say it cannot be done?



SECOND FLOOR PLAN



FIRST FLOOR PLAN

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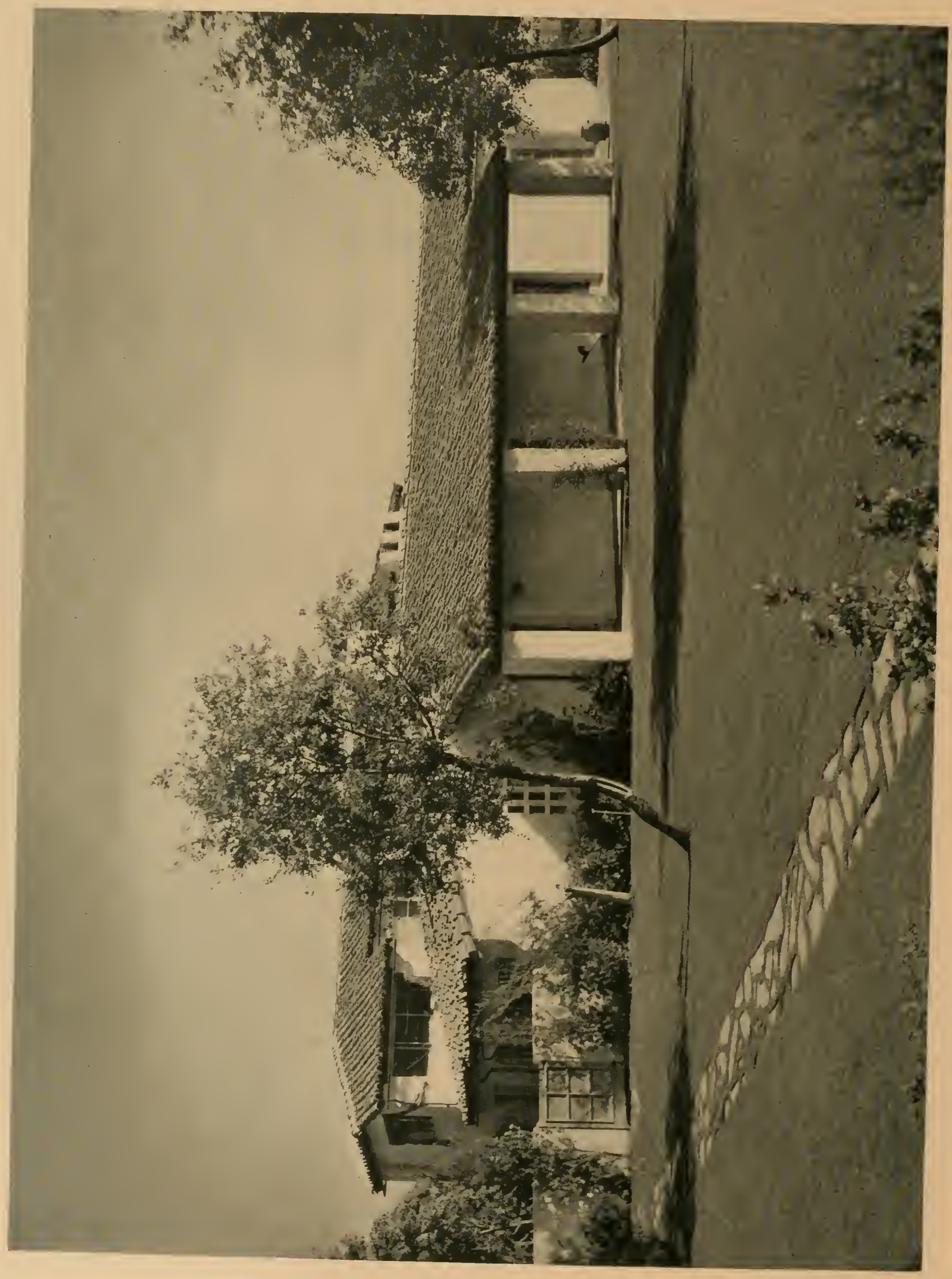

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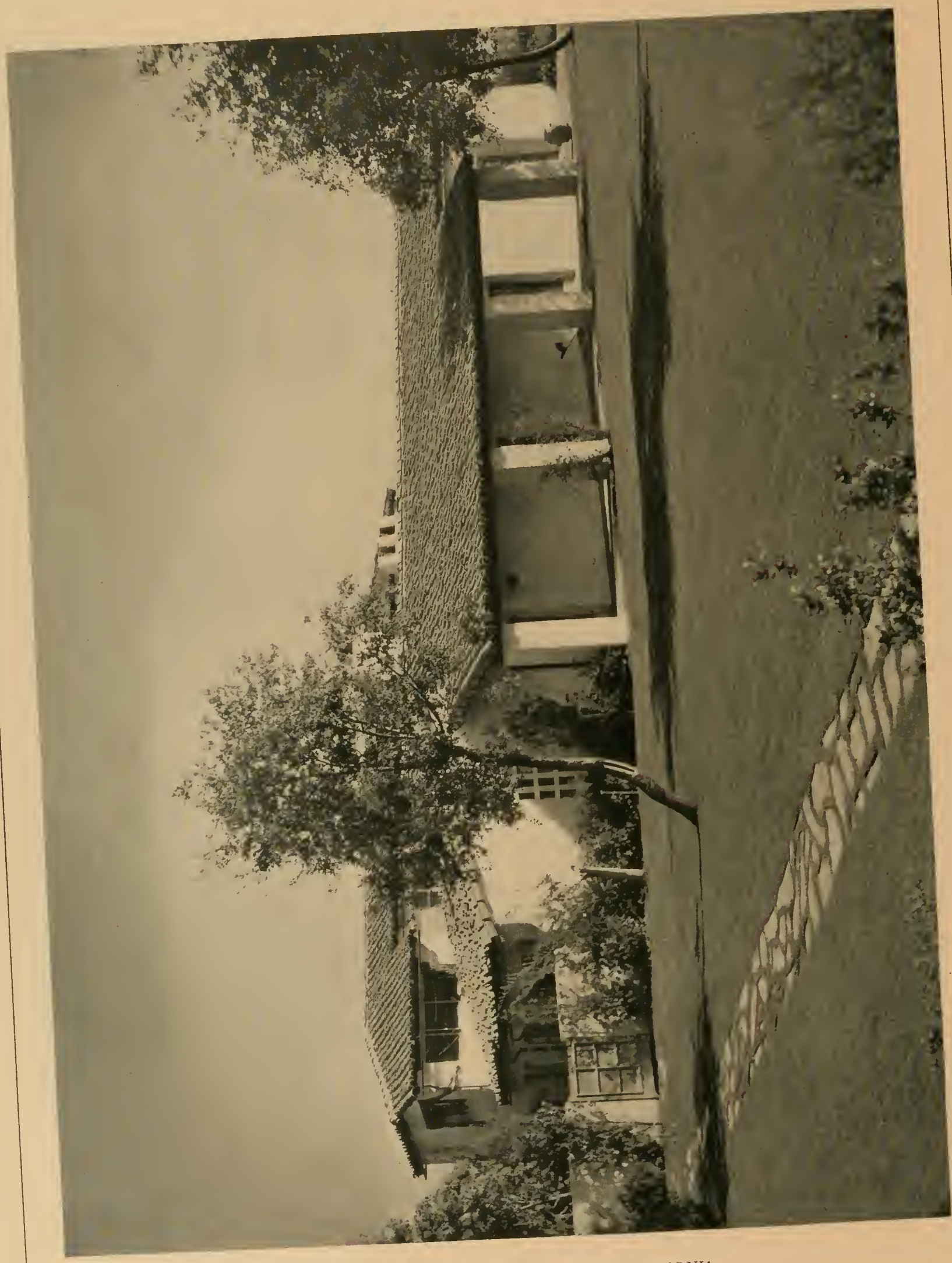

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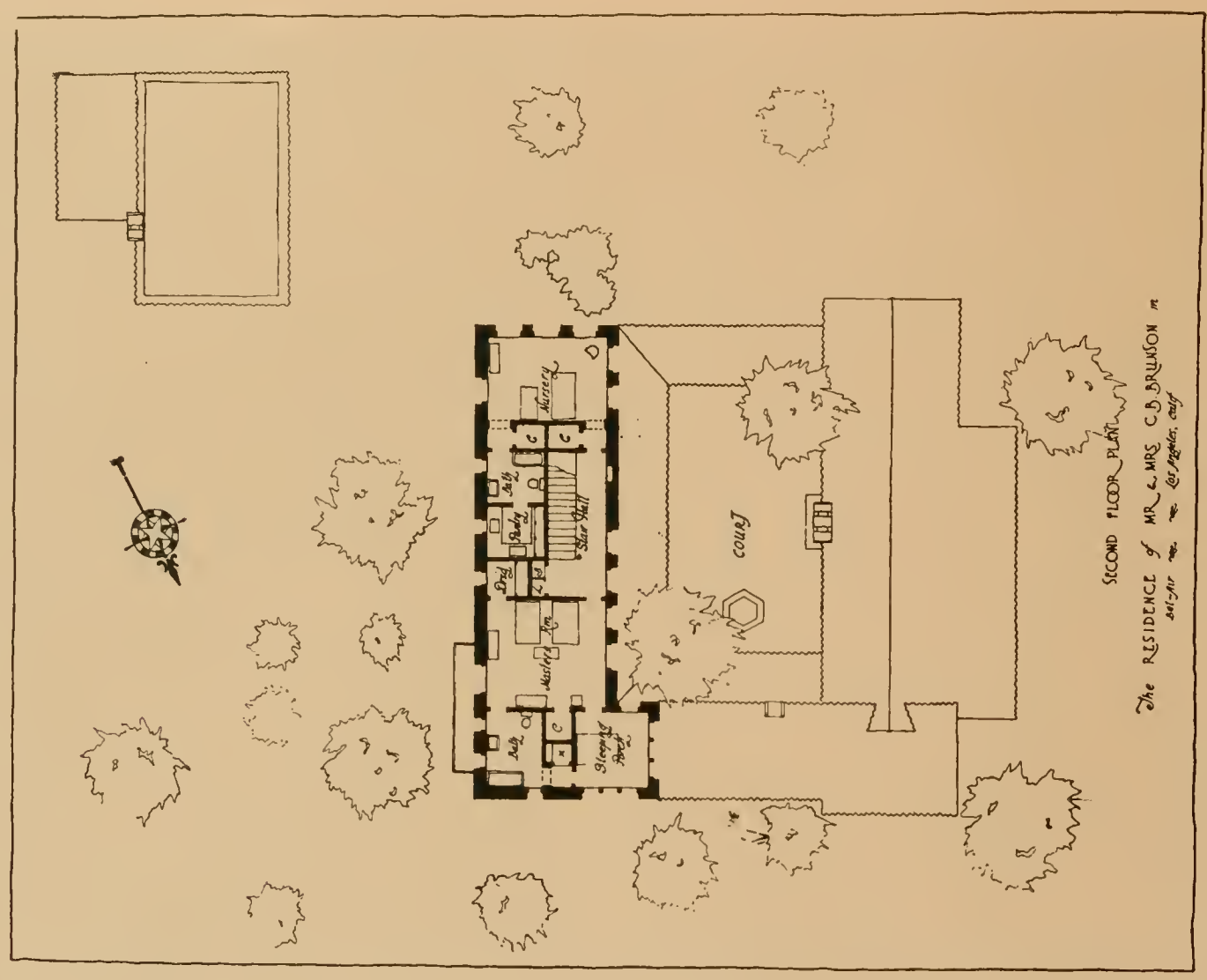

FLOOR PLANS, RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.
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ABOVE—LIVING ROOM; BELOW—PATIO; RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.
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The Oak Knoll Country Club

BY HARRIS ALLEN, A. I. A.

IT WAS in a true spirit of California that the Oak Knoll Country Club was conceived and executed. Excellently planned for the special functions of athletic and social life for which it is to be used, it is also charmingly designed in mass and outline for its location, bordering a gently sloping valley, surrounded by rolling hills. It expresses its purpose frankly, convincingly; a fundamental element of all really good architecture. Porches, terraces, balconies, bays—all such features distinguish the facade overlooking the valley view and the fairways of the golf course. The sheltered, level patio, with cloister-like arcades enclosing a delightfully simple garden, serves as entrance forecourt, passageway, and, on occasion, as setting for outdoor social function, as indicated by the massive fireplace which breaks the outer wall line.

Granted that the various requirements of plan and exposure have been well met, that the mass is interesting and preserves a feeling of unity in that the different elements of tower and gables and wings are in satisfactory relationship, or "compose" well, to use a term common to the craft, still there remain the details of texture, color, ornament, which affect the success of an architectural design very materially. Of the latter there is little, nor does one feel the need of more. What there is, on the tower, for instance, is good in scale and pleasant in form. As to texture and color, walls of white stucco, roofs of a warm tan, are extremely well handled. The tile treatment is particularly good; these wavy lines of tile in slightly uneven shades and thickness are altogether lovely. The craftsmanship is not marred by exaggeration, which unfortunately we see too often, producing such a crude and freakish effect that one can only suppose the craftsmen were drunk or light-headed. But a more even job, especially on such long and wide stretches of roof, would have emphasized unduly the general simplicity of wall and window treatment—a simplicity which now achieves its proper effect.

The interior of the club house preserves the character of its exterior, with large and lofty rooms, plain walls of rough textured plaster in warm but quiet color, wooden ceilings with exposed beams and trusses, huge stone fireplaces—all very clubby, and all quite accessory to the outdoor life for which the club is primarily intended. It is hardly necessary to say that all practical and modern facilities have been provided; such accommodations now are a matter of course, and in this case nothing is left to be desired.

The Oak Knoll Country Club is certainly a welcome addition to our club architecture; there are few to be compared with it in that part of the country.

* * *

MILLWORK BULLETIN

The Millwork Institute of California has recently published Bulletin No. 32 describing the "Glossary of Terms and Standard Trade Practices" applying to sash, doors, blinds and screens.

A plan is now under way which will enable architects to insert the following clause in specifications: "All millwork items for this job shall be manufactured in accordance with the accredited standards of construction for architectural woodwork and shall be so labeled and certified by registered job certificate issued by the Millwork Institute of California."

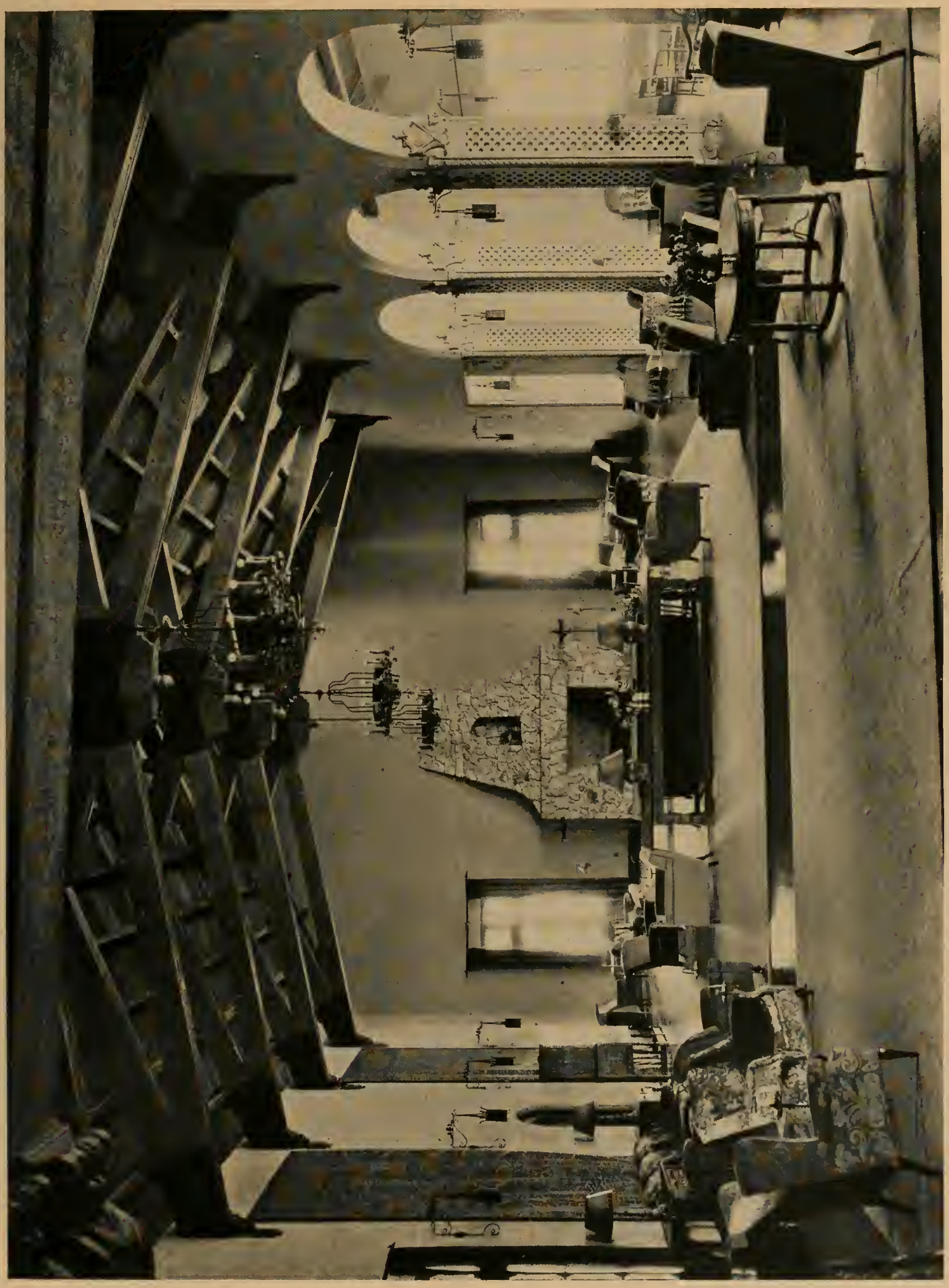
Copies of the above bulletin, which all architects and contractors should read, can be obtained by writing to Box 267, Hollywood Station, Los Angeles, California.

* * *

Executives of the Paraffine Companies are enthusiastic over the reception given to their new building paper, Pabcotite Red Liner. An outer reinforcing layer accounts for the toughness of this paper, and affords a bond for cement, stucco or mortar plaster applied over it. A red line running through the center immediately identifies it and eliminates possibility of substitution.

OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



LOUNGE, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

PATIO, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

ABOVE—BEAUTY PARLOR; BELOW—SITTING ROOM; OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

The Robert Dollar Co. Portland Office

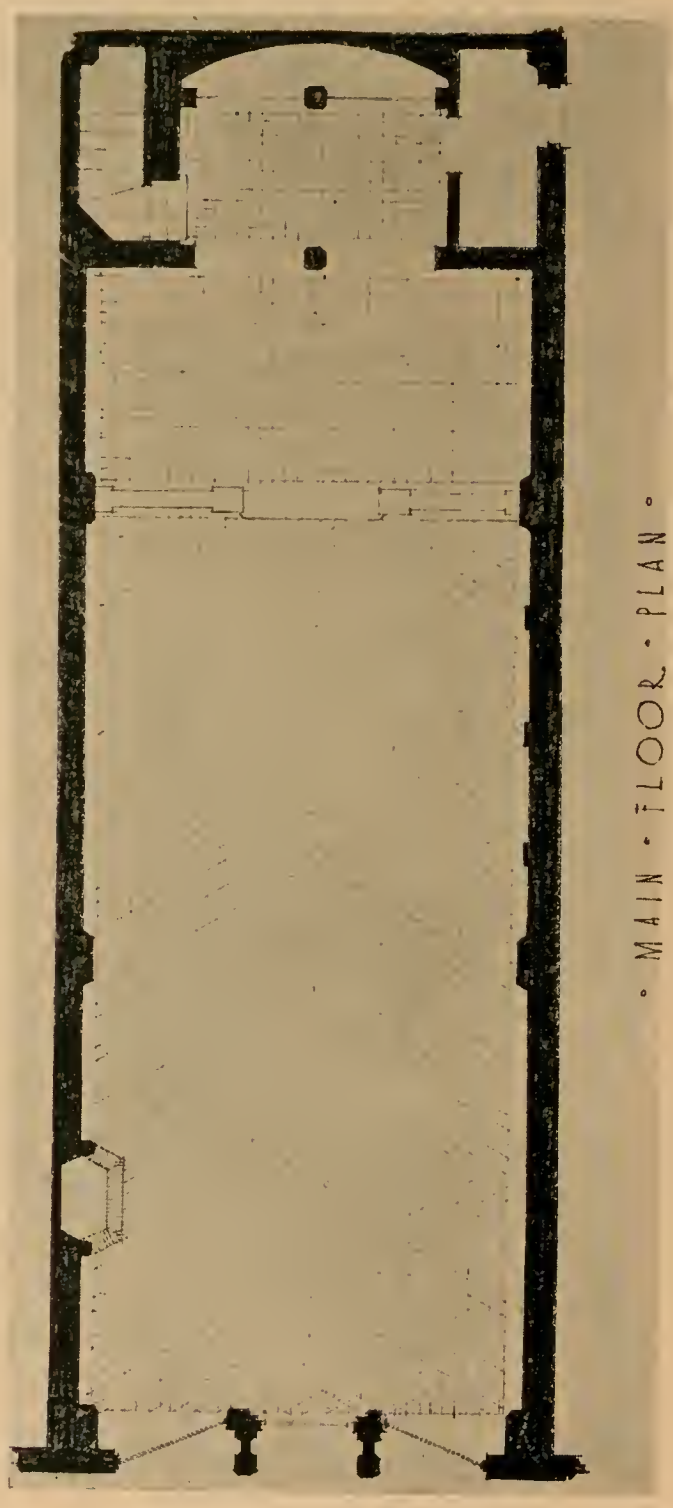
SELLING transportation to lands of the Tropics and wonders of the Orient from an alluring passenger office became the problem of Charles McCall, architect, when he received the commission to prepare the passenger offices of the Robert Dollar Steamship Company and American Mail Line in Portland, Oregon, constructed in a space of twenty feet wide by eighty feet deep and twenty-five feet high.

On the exterior, full advantage was taken of the high ceiling to flood the interior with natural light. The monumental art stone doorway was built forward of the show windows to attract the eye.

In the interior the central motif is a mural executed by James A. Holden of Oakland, applied on a curved wall to reproduce the view from the Capuchin Monastery terrace overlooking the Bay of Amalfi. Depth was secured by gradation in the lighting. The column caps have original details of Byzantine character with a modeled tile effect in the panels of the Abacus to lend interest. The floor is of peach-colored tile with wide joints. The walls are of Latin texture plaster of an apricot tone overglaze with gray and sienna.

Of interest is the specially designed map of the world constructed in four-inch tile with the different countries shown in seven colors, showing the ports of call of the Robert Dollar Steamship Company in their "Round the World Service." Near

[Concluded on page 49]



OFFICE FOR ROBERT DOLLAR CO., PORTLAND, OREGON. CHAS. W. M'CALL, ARCHITECT.

OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.
CHARLES W. M'CALL, ARCHITECT.

LEFT—CHIMNEY PIECE; RIGHT—STAIR LOGGIA; OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.
CHARLES W. M'CALL, ARCHITECT.

"El Paseo" Shopping Court, Carmel, California. Blaine and Olsen, Architects.

The Court "El Paseo" of Carmel

BY ZOE A. BATTU

IN THE Court "El Paseo," Carmel, as designed and supervised by Blaine and Olsen, the commercially practical and architecturally fine are combined with a rare degree of skill and understanding. On the practical side this shop group stands as solid refutation to all half-fact, half-baked, arguments to the effect that architectural services and good architecture are superfluous, needless expenses that can be readily dispensed with, without loss of financial value or income-producing possibilities. "El Paseo" may be held up as a prime example that a building displaying the qualities of good architecture does have dividend-producing possibilities in greater degree than a building which lacks this advantage. Problems of rentals and leases, in this case, have been practically nonexistent. They largely took care of themselves while construction was under way. Before the building was quite completed, the owner, L. C. Merrell, was approached by a party who desired to purchase it at a figure virtually double the construction cost. This offer was refused, since the owner realized not only present income-producing possibilities but also increasing and ultimate value of his architectural and financial investment.

Turning to strictly architectural aspects of the court, there is quickly, deeply sensed a certain distinction, dignity, charm, an impression, in short, that here is a piece of work of consciously fine conception, well and surely executed. There is agreeably absent any feeling of compromise, any stooping to small artifices to produce effects that are apparently genuine but actually hollow, and more or less bogus substitutions in materials, in workmanship. These factors arise out of no one thing, but rather out of the intelligence with which the details of textures, colors, materials, the balance and continuity of the several masses and units of the design have been adjusted to the site and the surrounding landscape.

"El Paseo" becomes, by reason of these considerations, an epitome of Carmel, of Carmel's historical and architectural background, of Carmel's suggestiveness and tradition as a sort of Paradise for all arts and all artists. Apropos of this theory, what more dramatic expression than the statue, as executed by Joseph Mora—a naive study, crystallizing the spontaneous, the dashing, but withal matured and courtly grace, which are heritages from the days of dons, senoritas and padres and inseparable from Carmel and its environs? And moreover, these results are realized not by theatricalizing principles to secure heightened, exaggerated effects, but by interpreting and applying fundamentals with a sense of fitness to all factors of purpose, environment, historical associations, present needs and future values.

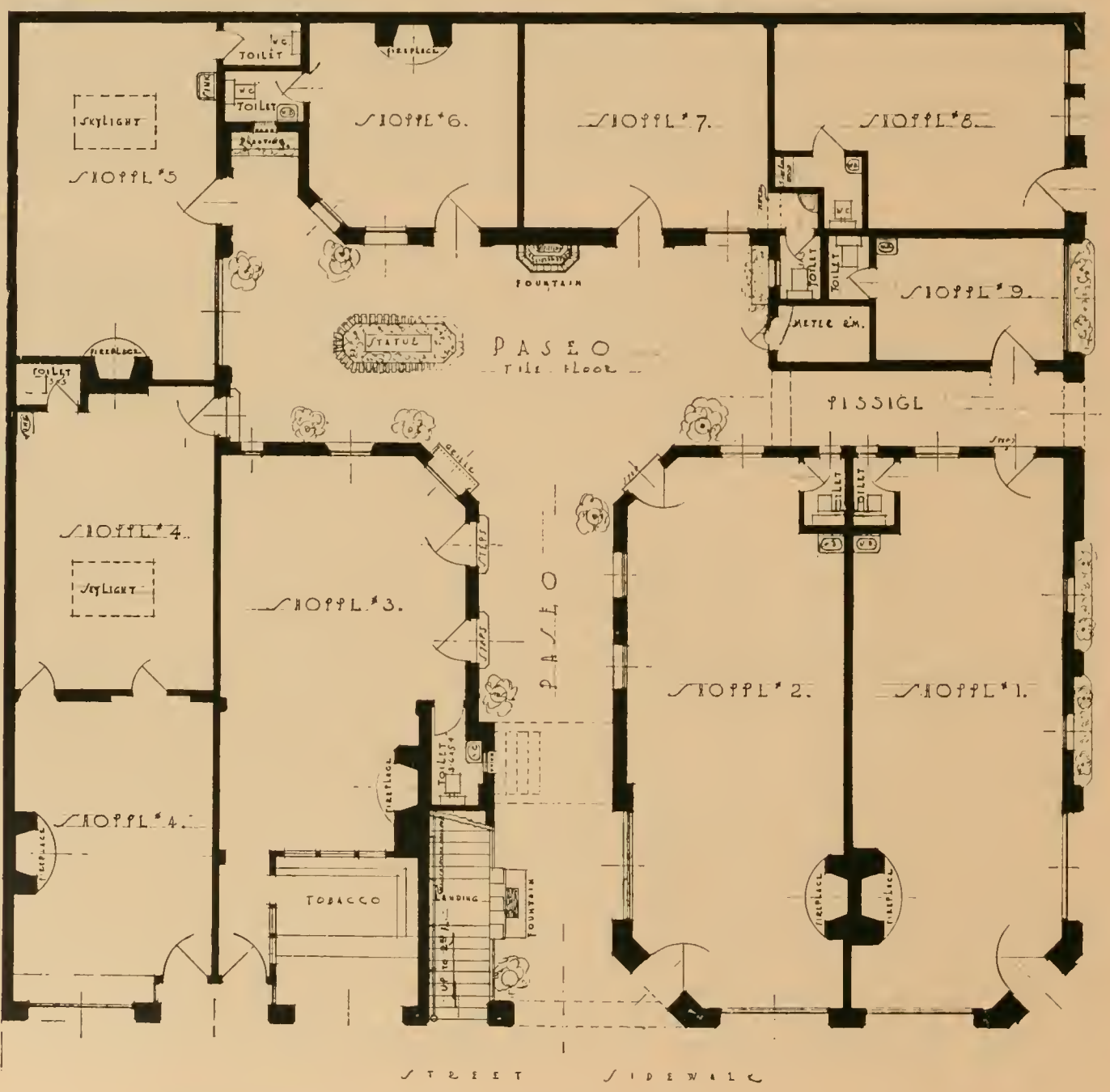
It is unfortunate that the dimensions and plan of the court are such that the cameraman finds it

[Concluded on page 40]

LEFT—PATIO CENTERPIECE, J. J. MORA, SCULPTOR; RIGHT—APPROACH TO PATIO; "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.

ABOVE—STREET ENTRANCE; BELOW—PATIO; "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.

BUILDING FOR MR. L. C. MERRELL - CARMEL - CALIFORNIA



SKETCH AND PLAN, "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.
BLAINE AND OLSEN, ARCHITECTS.

Personal Rights and Public Interests

BY DAVID TISHMAN

IT IS BECOMING a popular thing to say that the skyline of New York City changes every twenty-four hours. Making due allowances for some slight exaggeration in this statement, it is a fact that the returning Manhattanite who has been afield for even a few weeks often is astonished upon his return to see rising in some well-known spot the towering iron skeleton of a new building.

No one knows as well as the investing builder what goes on behind the scenes before it becomes possible to build the new structure. No one knows as well as he the long-drawn-out negotiations so often necessary before he can assemble the plot of ground on which his building is to stand. And by the same token, no one knows as well as the builder the astonishing viewpoint, the stubbornness, the lack of appreciation on the part of many property owners that the builder must meet and reconcile before his contractors can go to work.

In the situation that exists all too often, where the owner of a small, unimproved property refuses to sell or improve by rebuilding, there is a problem of real importance that deserves serious consideration, not only by builders but by public-spirited citizens in general.

Every city has examples of actual blocks, often in important and growing business and residential sections, where we find that a greater part of the block has been improved with modern buildings, but where in many instances there is one unimproved house standing. This property owner, in all likelihood, refused to sell and refused to build, and he made it impossible for anyone else to build and improve. His property stands as a detriment to the street, as a handicap to the appearance of the modern and sightly buildings around him; in fact, a detriment to the development of the city.

The "reasons" advanced by such a property owner for his backward spirit may be any one or more of a score, but whatever the reason advanced, it is based ostensibly on what he considers to be his personal interests. As a matter of fact, I believe that in most instances the real and only reason is none other than the avarice of the owner, who thinks he is in a position to "hold up" a builder and exact a price which is out of all proportion to the present or future value of the property. What is the penalty and who pays the price for this all too common policy of "holding out"?

First of all, "holding out" for a price which is out of proportion to the value of the property acts almost invariably as a boomerang to the owner. He not only fools himself by placing a false valuation on the property, making it impossible for others to buy and improve, but he maintains his "dog in the manger" attitude so persistently that values of surrounding property become adversely affected and development is retarded, and ultimately he is compelled to set a price that is materially less than he could have gotten before, provided he is able to sell the property at all.

Perhaps a few typical illustrations will serve to emphasize the difficulties that confront the investing builder in his efforts to assemble proper sized plots for his buildings. These instances are all recitals of actual, existing conditions. On the east side of Park avenue, New York, between Eighty-third and Eighty-fourth streets, there stands today a small building occupied by a fish store.

The owner refused to sell. As a result, a new and imposing building has been erected directly adjoining and in rear of this store building. And as a result of this owner's refusal to sell his property it has actually dropped in value because it is too small in itself to be of interest to any important builder.

We will not discuss the social desirability of a fish store in the middle of a fine Park avenue block, nor is it necessary to point out that the customers of this establishment could just as well have found him had he been on Lexington or Madison avenue, both of which are business avenues.

If you will look at the southeast corner of Eighty-seventh street and Park avenue, you will find a grocery and fruit store with a display of fruit on the sidewalk. This corner consists of a width of twenty-five feet.

The balance of the block is improved with two fine apartment buildings, the one immediately adjoining the fruit store having been awarded the first prize for architectural excellence a few years ago. The owner of this twenty-five-foot plot can hardly have much to look forward to. He would have been far wiser to have sold at the fair price that undoubtedly was offered him by the builders of the splendid structure that adjoins.

Another striking example of this reluctance to sell and stubbornness on the part of the owner is to be found at the northeast corner of Eighty-fourth street and Park avenue, where there stands a series of old, dilapidated buildings that are really a disgrace to Park avenue.

The reason that this property has not been improved is primarily due to one individual who is

most unreasonable in his demands. Unfortunately, from the viewpoint of the builder, this individual controls the center three-story frame building, which is about fifty years old and vacant. It is a "key" position in this plot and no improvement of any importance can be undertaken without the inclusion of this one small building. All around in the immediate vicinity are buildings of the finest type of construction.

Among the more recent experiences of ours along the lines of assembling proper sized plots for new buildings is one that is concerned with a small private house, where the owner consented readily enough to sell his house at a reasonable price as part of the plot for the larger improvement. This owner, very cannily, as he thought, waited until the other property around him had been assembled and then he calmly proceeded to increase his price to the extent of 75 per cent over the price he had first agreed upon.

We declined to pay this exorbitant price and proceeded to build our structure directly adjoining and behind his property. As a result, the value of this private house had depreciated, and there can be no demand for his house and he cannot expect to obtain the price which we were prepared to pay, and in all probability he faces an inevitable loss equivalent to at least 40 per cent. I could cite a score of other similar cases all directly to the point we are discussing.

What is to be done in such situations?

Some who read this may say that property rights are inviolate; that neither we nor anyone else have any right to demand or expect an owner to sell or improve if he does not wish to do so. Broadly speaking, that is undoubtedly true in principle. But are there no other factors that enter into such a proposition?

What I have in mind is that where a situation exists where a property owner, for any one of the reasons we have discussed, refuses to sell his property to us or to anyone else who wants to buy it on the basis of improving it, there should be some method by which the individual owner could be brought to take a reasonable view of the situation.

Is it fair for any one of a group of owners to allow his property to remain in such a condition that it depreciates the value of his neighbor's property? Is it fair for an owner of a small piece of property to make it impossible for others to improve the entire block, so that the improvement, instead of being an abortion, will be a credit to the city? Is there not some analogy between this situation and the maintenance of a nuisance?

It would be a good idea if there existed some form of commission that could be called upon to step in in such situations. I am not suggesting any arbitrary, semi-official body that could come to me or to anyone else and say, "You have a piece of unimproved property on such and such a street. You must sell this property at such and such a price to Tom, Dick or Harry."

Rather, what I have in mind is a commission or authority empowered to intervene when a situation develops to the point where the refusal of an owner to sell or improve creates a status that is of more importance to the city than it is to the individual.

We could save the individual from himself as well as from financial loss, as all too often happens in so many cases. Such a commission as I am suggesting could be of some fixed authority that could go to a stubborn and unreasonable owner and say to him:

"This property must be improved. In its present condition it is a detriment to the block, and represents a taxable loss to the city as well as a financial loss to you. Your neighborhood demands that it be improved, the maintenance of values of surrounding property demands that it be improved. Will you sell it to this man who wants to buy it or will you improve it yourself?"

Does that all sound very revolutionary? Is it much more "revolutionary" than where the city can now step in and condemn property needed for public improvements, or where the city can dictate how high a building may be built and to what use it may be put? Is it not a public improvement to replace old and outworn property with modern and sightly buildings?

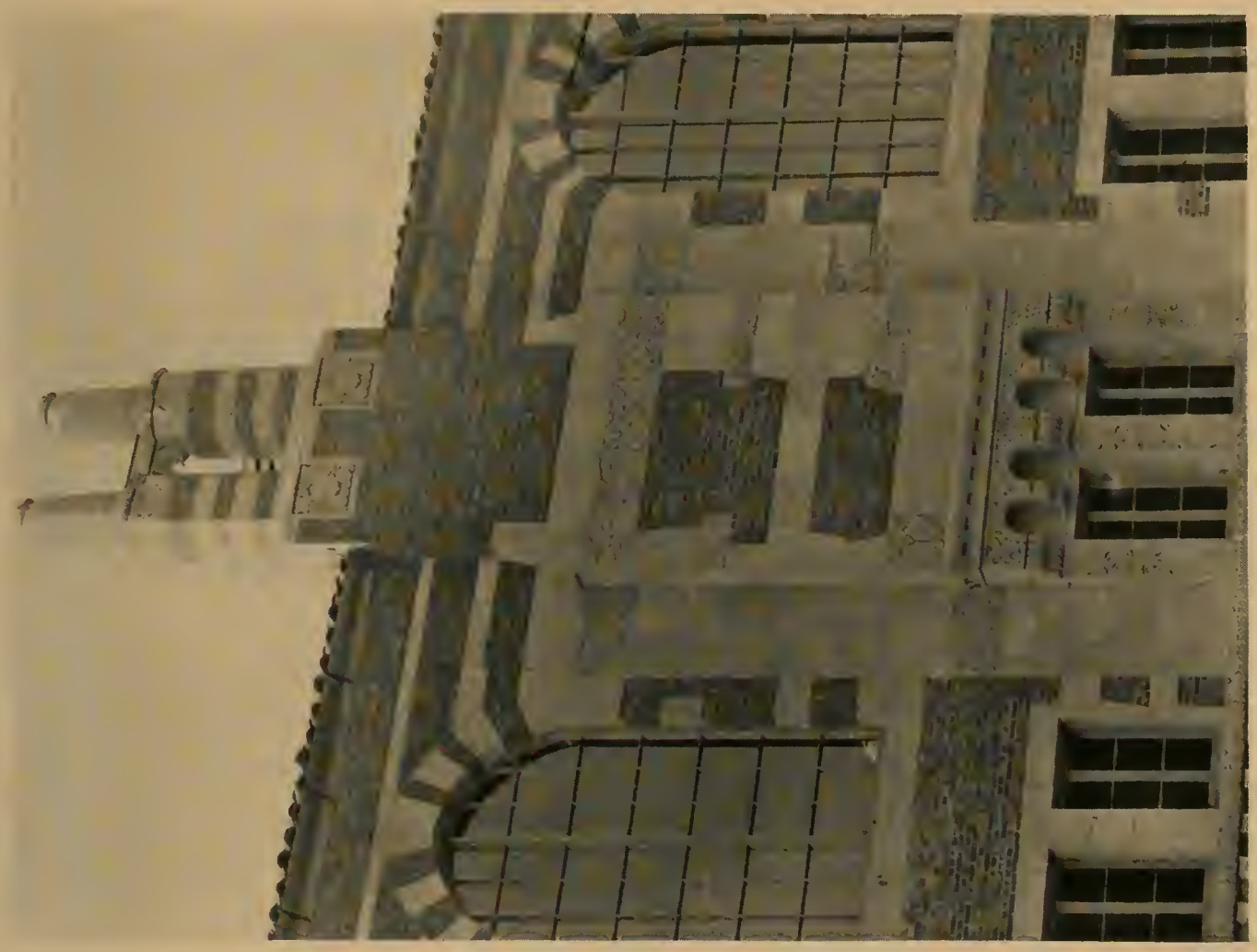
Personally, I do not feel that it is much more far-fetched to expect the individual to cooperate in such a situation as we have been discussing than it is to make him "cooperate" under condemnation proceedings or where zoning requirements demand it.

In any event, the thought is advanced with the idea that it will be helpful in calling attention to a situation that too often exists and acts as a barrier to the proper development and growth of sections and streets or individual blocks, all to the detriment of our city.

* * *

ANNOUNCE NEW AIR VALVE

A newly invented automatic air valve, known as the New In-Airid Valve, which fits all new type radiators used on one-pipe steam jobs, is announced by the Accessories Division of the American Radiator Company. This valve prevents short-circuiting and quickly and completely vents all of the air from the entire radiator, making all sections hot. The New In-Airid Valve is entirely invisible, thereby improving the appearance of the radiator. Dry venting is assured, as the valve is placed in the driest part of the radiator; yet should water reach it, the float closes instantly. It cannot water log, no siphon being necessary because there is no shell to hold water. All working parts are in the section and therefore cannot be damaged, stolen or turned upside down, thus preventing operation.



STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES. JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.

STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES.
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.

·EDITORIAL·

Welcome, and Godspeed

TO THE DELEGATES arriving in San Francisco for the first Convention of the State Association of California Architects, we extend a most hearty welcome. The very fact of their convening is, perhaps, of greater significance for the benefit of the profession than the immediate results of their deliberations.

"In Union There Is Strength" is far more than a platitude. It is an eternal verity. The world is slowly coming to recognize this, as our forefathers did when they laid the foundation for the greatest of the World's Unions.

Therefore we express the hope that this meeting will be followed by many more, and that the organization will be so strongly cemented together by the bonds of an enthusiasm for the best interests of profession and country, of friendship and congeniality, that it will grow steadily stronger and more far-reaching.

And since time flies, and today you meet, tomorrow part, we wish you Godspeed as a body, and, separately, as members of a noble profession with interests and loyalties in common.

* * *

The Gift of Color to the Coast

ARCHITECTURE on the Pacific Coast owes not a little of the charm which so much of it undoubtedly possesses to its colorful setting. In the great Northwest the greens of trees and grass predominate, and yet there is floral abundance during the summer, and always the splendid snow-capped mountains as a background, blue, gray, purple, or swathed in curtains of mist.

The scene gradually changes as one goes south, always becoming warmer, brighter, in color. There are ranges of rolling hills, glowing, velvety tan at noon, violet, pink, purple at dawn or sunset; valleys carpeted with green and gold, stenciled with ribbons or dots of foliage.

The ocean—what a succession of changing color schemes are to be found along its shores! The cool, subtle shades of pine and cypress, stone and sand, snared by thin tissue-webs of fog, make the poetic magic that's Carmel. A warmer witchery enthralls at Santa Barbara; one's senses are permeated, intoxicated, with the soft and exquisite blues that radiate from sea and sky, that are absorbed into the embraces of the circling hills. Santa Monica, San Diego—such names come sweetly to the ear, and conjure lovely visions of pulsing color. The almost tropical flames of poinsettia, bougainvillea, oleander; the slender banners of palm and olive. What wonder that inspiration comes to these artist architects of the West to make their dreams come true with this great palette of color and contour at their command! Surely our cup runneth over; and the days of beauty shall be long in the land which the Lord hath given unto us.

* * *

A Creed That Has Lived

NEARLY seventy-five years ago — July 4, 1855—the founder of a great business devoted to one branch of the building industry, one Richard Teller Crane, made the following resolution:

"I am resolved to conduct my business in the strictest Honesty and Fairness; to avoid all Deception and Trickery; to deal Fairly with both Customers and Competitors; to be Liberal and Just toward Employees; and to put my whole mind upon the Business."

This creed is in accordance with the ideas, the ethics, of modern business. But those ideas and ethics have only been fully recognized and established during the last quarter century; Mr. Crane was ahead of his times. It is interesting to contemplate that the carrying out of this simple creed produced one of the greatest businesses, of its kind, in the world.

* * *

Remodeling a Big Field

WITH the organization of the "House Modernizing Bureau of the National Building Industries" there will no doubt be considerable business in the future for the architects. Present plans call for an educational program of national publicity supported by local bureaus coordinating all efforts of local groups and interests. Unquestionably there is a large market for all types of building materials, equipment and labor that can be developed through modernization of the millions of structurally sound, well-located houses already existing.

It is to be hoped that the architects will take advantage of the opportunity and cooperate in this movement.

This publication is planning on devoting an early issue to new ideas and features in remodeling and we will be grateful if our readers will send us material that can be used in that issue.

THE INSPECTOR

The State Housing Act Says...

Questions and Answers

BY MARK C. COHN
Expert Consultant on Housing and Building Regulations

(This is the fortieth of a series of articles on building codes)

ANSWERS TO QUESTIONS relating to the State Housing Act of California, set out in this article, may be supplemented by reference to the California Housing Handbook, which is an authoritative basis for the answers given here. For ready reference paragraph numbers in the handbook follow the answer to each question. At the outstart it might be well to note that the State Housing Act of California is operative in all parts of the State, including incorporated cities, incorporated towns and incorporated cities and counties, in so far as the provisions of that measure apply to apartment houses, hotels and the so-called "flats" which are classified as apartment houses.

All provisions of the State Housing Act that apply to dwellings are effective in cities and towns, but differ from the State-wide application of the requirements for apartment houses and hotels in that the requirements for dwellings are ineffective outside of incorporated cities and towns. Paragraph 1 in the California Housing Handbook outlines the scope of the law, and in this connection it is advisable to refer to paragraphs 34, 45 and 50, which define just what is meant by apartment houses, hotels and dwellings.

Another question that often seems to cause confusion is whether the State Housing Law or local building and housing ordinances take precedence. Briefly, the State Housing Act of California operates to repeal and nullify all local ordinances which are inconsistent with the requirements and provisions of the State measure. Local ordinances, however, which prescribe definitely more stringent requirements than the State Housing Act are effective. And to whatever extent such local ordinances provide definitely more stringent requirements, they take precedence over the State law.

Section 84, paragraph 246, in the California Housing Handbook in substance declares that the provisions of the State act shall be held to be the minimum requirements adopted for the protection, the health and the safety of the community, and for the protection, the health and the safety of occupants of apartment houses, hotels and dwellings. This section further provides that nothing in the State act shall be construed as prohibiting the local legislative body of any incorporated town, incorporated city, incorporated city and county or county from enacting, from time to time, supplementary ordinances or laws imposing further restrictions. And the State act also says that no ordinance, law, regulation or ruling of any municipal or county department, authority, officer or officers shall repeal, amend, modify or dispense with any of the provisions of the said State act.

The foregoing section moreover provides that all statutes of the State and all ordinances of incorporated towns, incorporated cities, incorporated cities and counties and counties as far as inconsistent with the provisions of the State act are repealed. A careful perusal of paragraph 246 in the California Housing Handbook will serve to clarify the situation.

Here listed are a few questions and answers with paragraph number references to the newly revised edition of California Housing Handbook published this month. The handbook is designated as "C. H. H."

Q. What is the smallest size allowed for a vent shaft to ventilate a water-closet compartment in a private dwelling?

A. If your question relates to the State Housing Law of California, that measure says that any such vent shaft in a private dwelling shall be not less than 18 inches in the least dimension—18x18 inches. (Par. 198, C. H. H.)

Q. What is the smallest size allowed by the State Housing Law for rooms in apartments?

A. Each apartment in an apartment house must have at least one room with 120 square feet of floor area. Other rooms shall be of not less than 90 square feet. Kitchens are required to have at least 50 square feet of floor area. (Pars. 105, 108, C. H. H.)

Q. What is the required size of rooms for patients in hospitals according to the California Housing Act?

A. The State Housing Act of California does not regulate the design and construction of hospitals. (Par. 50, C. H. H.)

Q. Is it true that the State Housing Law of California prevents building kitchenettes in apartment houses?

A. The law mentioned by you provides that kitchens in apartment houses shall be designed to contain at least 50 square feet of superficial floor area. (Par. 108, C. H. H.)

Q. We wish to remodel an existing rooming house and add three rooms. The ceiling heights in halls and rooms in the old building are only slightly more than 8 feet. May the new rooms have ceiling heights less than 9 feet?

A. The California State Housing Law provides that every additional room or hallway hereafter constructed or created in an existing apartment house or hotel (rooming house) may have ceiling heights of the same height of existing rooms and hallways on the same story of the building, but not less than 7 feet 6 inches. (Par. 214, C. H. H.)

Q. Isn't there a State Housing Law that says sleeping rooms in hotels shall be not less than 90 square feet in size?

A. Guestrooms (bedrooms) in hotels may contain less than 90 square feet of superficial floor area, according to the California State Housing Act, if the aggregate window area in such rooms is at least 16 square feet. No such room, however, shall contain less than 70 square feet, and the same law further provides that such rooms shall not be designed for or occupied by more than one person for living and sleeping purposes. (Par. 106, C. H. H.)

Q. Is it true that California has a State law which prescribes that windows in apartment houses shall have fly screens?

A. The California State Housing Law, in section 69, says: "Whenever it is deemed necessary for the health of the occupants of any building (apartment house, hotel or dwelling) or for the proper sanitation or cleanliness of any such building," metal mosquito screening of at least 16 mesh, set in tight-fitting removable sash, shall be provided for each exterior door, window or other opening in the exterior walls. (Par. 228, C. H. H.)

Q. Would you please publish or send us the section or provisions in the State Housing Act of California which tells the required size of sleeping rooms in private dwellings?

A. Section 30 of the California State Housing Law prescribes the minimum requirements for sizes of sleeping rooms in dwellings and is quoted here in part as follows: "In every dwelling hereafter erected each room therein designed, built or intended for use of sleeping purposes, shall contain not less than 80 square feet of superficial floor area and every such room shall be designed so that the minimum width shall not be less than seven feet at any point within that portion of the room counted for computing the minimum area of 80 square feet." (Par. 107, C. H. H.)

* * *

L. A. CODE IS AMENDED

Ordinance No. 61254, amending section 14 of the Los Angeles Building Ordinance, is now effective. The changed ordinance allows the omission of wire glass in doors, transoms and side lights installed in existing corridor partitions in buildings of class A, provided the aggregate of the openings for such doors, transoms and side lights does not constitute more than 25 per cent of the partition. Wire glass may also be omitted for similar openings in new corridor partitions installed in existing buildings in case 75 per cent of the partition work in the building has already been installed.

* * *

NEW CODE NEEDS CHANGES

The new building code recently enacted in Pomona would need to be amended to satisfy gas company officials, who contend that the requirements of the code are impractical regarding the venting of some types of gas appliances which the American Gas Association, after tests in its laboratories, recommends for use without vents. The city council is reported to have instructed the building inspector to interpret the new code in a practical manner and not inconsistent with suggestions offered by experts on the venting of gas appliances.

* * *

PLUMBERS' BOARD CREATED

A board to examine and register plumbers was created by the Pasadena city directors last month. The members of the examining board appointed by the city directors are E. O. Nay, master plumber; R. S. Scott, city plumbing inspector, and A. Brown, journeyman plumber. After successfully passing examination plumbers would be registered for one year according to the terms of the ordinance, which also prescribes fees as follows: Master plumbers, $10; journeymen plumbers, $5. Renewal of certificates would cost $5 and $2.50, respectively.

* * *

CLAY COMPANIES FORM INSTITUTE

Manufacturers of clay products in California announce the formation of a State-wide organization known as the Clay Products Institute with headquarters in the Architects' Building, Los Angeles, and offices for the northern district in San Francisco.

Some thirty manufacturers are reported to have joined the initial organization. Better and more uniform standards for building construction on the basis of public tests of building materials is reported to be one of the objectives of the new Institute. Careful study of building codes and other regulatory measures will be followed closely by the Institute, according to manufacturers of clay products. Research work will be carried on to develop plans that will insure the manufacture of clay products in the best approved methods.

Officers of the organization are Robert Linton, president, representing the Pacific Clay Products; George D. Clark, vice-president, representing N. Clark & Sons; H. B. Potter, treasurer, representing Gladding, McBean & Co. Seward C. Simons has been appointed secretary-manager of the Clay Products Institute. Mr. Simons has long been identified with organization work and resigned the post of manager of the Domestic Trade Department of the Los Angeles Chamber of Commerce to accept the managership of the new organization.

Gus Larson, of the Los Angeles Brick Company; G. A. Wild, of the Western Brick Company; W. W. Dennis, of the McNear Brick Company; N. A. Dickey, of the W. S. Dickey Clay Manufacturing Company, and Walter R. Simons, of the Simons Brick Company, with the officers, form the board of directors of the Clay Products Institute.

PROGRAM

THE FIRST CONVENTION
STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

CONVENTION HEADQUARTERS: Clift Hotel, Geary and Taylor Streets, San Francisco, Calif. Sessions will be held in the Florentine Room (main dining-room) on the first floor.

Friday, October Fifth

9:00 a. m. to 11:00 a. m. Registration and Reception.

9:00 a. m. to 11:00 a. m. State Executive Board Meeting.

11:00 a. m. to 12:00 noon. Opening Session of the Convention.

(a) Welcoming address by A. M. Edelman, Chairman of the Executive Board.

Five-minute talks by the following:

(b) John J. Donovan: "Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

(c) H. Roy Kelley: "Present Unsatisfactory Situation from the Point of View of the Practicing Architect."

(d) Harris C. Allen: "Present Unsatisfactory Situation from the Point of View of Public Understanding."

(e) Frederick H. Meyer: "Need for Legislative Changes."

(f) Wm. H. Wheeler: "Need for Enforcement of State Act."

12:00 noon to 2:00 p. m. District Luncheons conducted by District Advisers.

2:00 p. m. to 5:00 p. m. Convention Session.

6:45 p. m. Convention Dinner. Chairman, Frederick H. Meyer. Musical Program by Austin W. Sperry, baritone, and Charles Bulotti, tenor. Uda Waldrop at the piano.

Address by Robert Newton Lynch, Vice-President and Manager of the San Francisco Chamber of Commerce.

[The program up to this point will be broadcast by Station KYA.]

Five-minute talks by the following:

(a) Myron Hunt: "Support of the Association by the A. I. A.; Its Influence and Guidance."

(b) Albert J. Evers: "Experience of State Board Relative to Qualifications of Applicants for Certificates."

(c) Howard G. Bissell: "Developing Public Appreciation for Architecture."

(d) William I. Garren: "Prospects for the Future in the Practice of Architecture in California."

[Ten-minute recess]

Illustrated address by L. Marnus, Architect of Denmark, on "Modern Danish Architecture."

Exhibition of Architectural Masterpieces.

Saturday, October Sixth

9:00 a. m. to 11:00 a. m. Convention Session.

11:00 a. m. to 12:00 noon. Address by Edwin Bergstrom, Treasurer of the American Institute of Architects, "The Architect's Budget." (Delivered at the 1928 A. I. A. Convention at St. Louis.)

2:00 p. m. Motor Trip through Burlingame and Hillsborough to the estate of Garfield D. Merner (recipient of A. I. A. Honor Award, 1927).

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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W. C. HAYS, one year

SEPTEMBER, 1928, MEETING

The next regular meeting will be the annual meeting to be held at the Mark Hopkins Hotel on October 30, 1928. Dinner as usual, election of officers, reports of all standing committees.

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on Tuesday, September 25th, at 7:45 p. m.

The following members were present at the September meeting: Harris C. Allen, G. Fred Ashley, A. Appleton, John Bakewell, Jr., William K. Bartges, Morris Bruce, John H. Christie, Will G. Corlett, Ernest Coxhead, James S. Dean, Albert J. Evers, J. S. Fairweather, W. B. Farlow, William I. Garren, William C. Hays, Ernest Hildebrand, Lester Hurd, Raymond W. Jeans, H. H. Gutterson, Frederick H. Meyer, A. McF. McSweeney, Chester H. Miller, J. H. Mitchell, Charles F. Maury, Harris Osborn, Erle J. Osborne, T. Patterson Ross, Albert Schroepfer, Ralph Wyckoff, W. R. Yelland.

Guests present were: Irving F. Morrow, C. P. Hering, Morton Gleason, Carl I. Warnecke, Ernest E. Weihe.

MINUTES

The minutes of the previous meeting were approved as published.

GENERAL BUSINESS

Mr. C. P. Hering gave a short talk on Pacific Gas and Electric Company's new service to architects for giving immediate information in regard to gas and electric installations, placing of meters, range wiring and other data.

SPECIAL COMMITTEES

Mr. H. H. Gutterson made a report on honor awards for craftsmanship, stating that the jury had met and that there would be an exhibition in about three weeks in the southeast corner of the first floor of the Russ Building. The exact time could not be set as the jury must visit and examine the various submissions and executed works before finally making its awards.

Mr. William I. Garren, secretary of the State Association of California Architects, made a report showing the splendid progress made by this new organization, and the wholehearted support which it is receiving from all parts of the State. He gave a detailed program of the coming convention on October 5th and 6th, asking the support of all members of the Chapter for the new organization.

The Nominating Committee consists of: Morris M. Bruce, chairman; John Reid, Jr., Earle B. Bertz, A. Appleton, Lester W. Hurd.

The committee made a report through the chairman, Mr. Morris M. Bruce. The nominations presented were as follows: President, Harris C. Allen; Vice-President, H. H. Gutterson; Secretary-Treasurer, James H. Mitchell; Directors, Albert J. Evers, 3 years; Lester Hurd, 3 years.

PROGRAM

Mr. Morton Gleason sang several delightful solos which were enthusiastically encored.

The program for the evening was a discussion on "Modernism" and the use of "Historic Precedent."

Mr. Irving F. Morrow spoke very ably and convincingly on the necessity for freeing modern design from the shackling influence of forms and styles inherited from entirely different construction methods and social necessities of the past.

Mr. Ernest Weihe made a strong plea for a "Modernism" that recognizes the value of past experience, that uses traditional style intelligently, and that finds in the beautiful historic forms of design and decoration a medium for expression, modified, perhaps, to suit present-day materials and conditions.

Both speakers were accorded much applause for their interesting discourses, which so clearly reflected and analyzed present-day schools of thought.

Mr. Gleason, accompanied by Mr. Harris Allen, favored the meeting with several further vocal selections.

There being no further business, the meeting adjourned.

* * *

The Architectural Division of the Los Angeles Board of Education, 1445 South San Pedro street, Los Angeles, is completing plans for a group of high school buildings to be erected at the Audubon Junior High School site. There will be five buildings of brick and concrete construction to cost $350,000.

* * *

Architect George D. Riddle, 203 Central Building, Long Beach, is preparing preliminary plans for a two-story frame and stucco apartment building to be erected in Long Beach by the Monarch Construction Company, Central Building. The building will cost $80,000.

INSTITUTE AND CLUB MEETINGS

Pasadena Architectural Club to Have Sketch Competition

Members of the Pasadena Architectural Club are busy these days making sketches of architectural subjects which they will submit in their second annual sketch competition.

The object of the competition is to stimulate interest in outdoor sketching. The competition is open to all members of the Pasadena Architectural Club except those known as professional renderers. The work must be entirely free-hand and sketched directly from the subject and made within the current year.

Prizes have been donated by the Pasadena Blue Print Company and the Crown Blue Print Company of this city. There will be four prizes—two for each class.

Class A will include sketches in pencil, pen and ink, charcoal or lithograph, crayon and either medium.

Class B will include color sketches, water color, oil pastel or colored crayon.

The closing date of the competition will be November 8, 1928, and sketches must be in the committee's hands by that date.

* * *

Oregon State Chapter, A. I. A.

Following the adjournment of the summer months, the Oregon State Chapter, A. I. A., held its first meeting of the fall season on the third Tuesday of September. While the meeting was fairly well attended, nothing of any importance transpired.

During the third week of October the Chapter will entertain a Danish lecturer, L. Marnus, who has been giving a great number of lectures throughout the country on Danish architecture from the medieval period to the present day. The lecture will be richly illustrated with lantern slides, so the Chapter looks forward to this event with considerable pleasure.

President Jamieson Parker has just returned to Portland after a three months' trip throughout Europe.

* * *

Washington State Chapter, A. I. A.

The regular meetings will be resumed Thursday, October 4th, at which time George Gove, a member of the Chapter, will give an account of his recent six months' architectural tour in Europe. The Golf Tournament is now in the concluding round, with Messrs. Holms and Schack competing for honors. The prizes will be awarded at the regular Chapter meeting in October.

* * *

Architect Ralph Flewelling announces removal of offices to Suite 7-9, Beverly Arcade Building, 450 North Beverly drive, Beverly Hills, California.

EXHIBITION OF PHOTOGRAPHS OF GERMAN BRICKWORK

American students of architecture have always given most of their attention in their tours abroad to Italy, France and England, touching incidentally Germany, Russia and Holland. As a result most of them have missed more or less completely the wonderful brickwork of Northern Germany, which, generally speaking, has been comparatively little known. That it is quite out of the ordinary, both from the viewpoint of craftsmanship and daring architectural treatment, is clearly established by the remarkable exhibit of brick architecture, both medieval and modern, which is to be shown from October 5th to 12th in the Arcade of the Monadnock Building, San Francisco.

Divided into five groups, the exhibit of 500 photographs traces with marked fidelity the progress of German brickwork from about the eleventh century. Four of them are devoted to medieval construction, showing churches, defensive structures, secular public buildings and burghers' homes. The fifth covers the field for the last 200 years, with special attention to the strictly modern construction in which the German architects have surpassed those of all Europe in the originality and daring of their conceptions. An instance is the recently completed Chile Building in Hamburg, which takes the form of a ship, with prow, stern and promenade decks clearly outlined.

Closely approaching the modern types one will note in this remarkable exhibit the gradual change in architectural ideas, the slow development of ideals which held for several centuries to give way in the last half century to a daring of conception and a boldness of execution that are distinctly and alone German, and German only. Perhaps the Dutch architects come most nearly to approaching it in these later years.

* * *

THE COURT "EL PASEO" OF CARMEL

[Concluded from page 35]

difficult to work to good advantage, and as a result the photographs that can be gotten in no degree do full justice to the work. However, those views which we show here may serve to suggest something of the promise of the place; to create, as it were, a sense of expectation about it, which will certainly be amply fulfilled by a personal visit to and close inspection of the court.

BOOK REVIEWS

"*Drawing with Pen and Ink*," by Arthur L. Guptill. With an introduction by Franklin Booth. 444 pages, 9x12. Over 800 illustrations. Bound in silk pattern cloth. Price, $8.50. The Pencil Points Press, Inc., 419 Fourth avenue, New York City.

Like its companion book, "Sketching and Rendering in Pencil," this book is based partly on lectures and instruction given by the author in his classes at Pratt Institute, Brooklyn, N. Y., and partly on his experience as a professional illustrator and as an architectural renderer.

The volume offers much of value to everyone, whether novice or adept, who is interested in the art of drawing with pen and ink. The chapters follow the work of the student from the beginning, with instructions and suggestions about pens, ink, drawing paper, rulers, erasers, etc., up to the final chapters treating of special matters. An attempt has been made to preserve the unity of each chapter so if read by itself it will have a complete meaning, making the book valuable as a reference.

The book offers practical instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers. The student and draftsman will find it to be a sound and complete guide for the study of pen and ink and its various techniques, even through the use of colored inks.

* * *

MANUFACTURERS' ANNOUNCEMENTS

DATA ON ELECTRIC DISHWASHERS

The Walker Dishwasher Corporation of Syracuse, New York, have issued an attractive booklet entitled "The Dawn of a New Day." This attractively printed booklet gives complete data on the Walker electric dishwasher sink and will be found of interest and value by architects and contractors. Copies can be obtained by writing to Walker Electric Dishwasher Company, 243 South Western avenue, Los Angeles; L. E. Kincaid, 768 Mission street, San Francisco, or Domestic Engineering Co., 194 Tenth street, Portland.

* * *

NEW ROOFING BOOKLET

The El Rey Products Company has issued a new booklet, 8x11 inches in size, consisting of 28 pages, containing a complete manual of tables and instruction for laying shingles and roofing rolls, with types, sizes and general description of different styles of their products. Copies may be procured by writing to the Los Angeles office at 1633 North San Pablo street.

U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Principal architectural draftsman, senior architectural draftsman, architectural draftsman.

Applications for the above-named positions must be on file with the Civil Service Commission at Washington, D. C., not later than October 24.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in positions requiring similar qualifications throughout the United States.

The entrance salaries are $2,300 a year for principal architectural draftsman, $2,000 a year for senior architectural draftsman and $1,800 a year for architectural draftsman. Higher-salaried positions are filled through promotion.

Competitors will not be required to report for examination at any place, but will be rated on their education, experience and fitness and specimens of drawing and lettering to be filed with the application.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

* * *

Architect J. Harold MacDowell, New York City, has been commissioned to prepare plans for an auditorium building to be erected in Long Beach. Cost of the building is to be $1,400,000.

* * *

Architect H. C. Baumann, 251 Kearny street, San Francisco, has completed plans for a seven-story and basement steel frame and concrete hotel building to be erected in Fairfax, Marin county, by the Western Management and Finance Company, First National Bank Building, San Francisco. There will be a golf course and club building and it is estimated that the entire project will cost $1,250,000.

* * *

THE ROBERT DOLLAR BUILDING

[Concluded from page 32.]

the front of the office is a decorative fireplace fourteen feet high showing the modeled tile effect in lintel.

The ceiling is hand-hewed redwood, with exposed trusses which are slightly sand-papered after hand-hewing to accent the tool effect and then given a coat of acetic acid and iron stain and then oil-filled to produce a fawn gray background to the stencils, which in turn echoes some of the colors on the walls. This work was executed by L. S. Stockford of Los Angeles.

The wrought iron of the trusses was oiled, lightly powdered with aluminum and wiped to accent the glint of the metal.

The main entrance shows characteristic details of Charles McCall's work in the tying-in of the caps and shafts.

This is the most interesting of a series designed by Charles McCall including the Los Angeles and San Francisco passenger offices.

SAN FRANCISCO ARCHITECTURAL CLUB

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Directors: ..... C. J. SLY ..... ED. COUNTER ..... THEO. G. RUEGG

MEMBERS of the San Francisco Architectural Club gathered on the evening of September 12th for their annual Atelier dinner. The affair was held in the club rooms, whose walls were decorated for the occasion with problems in design and the work of the various club members. The main event of the evening was the presentation of etchings to Mr. Weihe and Mr. Frick in appreciation of their services and interest as patrons. Mr. Weihe replied with an acceptance speech, expressing his pleasure for the thoughtfulness of the students, and urging them to try for the scholarships as offered by the Beaux-Arts Institute of Design. He also complimented the boys of the Order Class on their progress within the past few months, and mentioned especially Mr. Neilson, who took first prize, and Mr. Scoma, who took second prize for the best club work of the present year. The prizes were donated by the club instructor and a Mr. Cronin. Mr. Frick also made a short speech, thanking the students for his etching.

Messrs. Gould and Krause, old-timers of the club, held the floor for some time and the crowd quite spellbound with their reminiscences of "the good old days," when beer was beer, and as a result of that fact every draughting room was an atelier instead of a dull place of standardized schedules and order as it now is. Al Williams followed these pleasant memories with a brief talk on his plans and aims for the detail class. President Lawrence Keyser closed the speech-making of the evening with a few remarks on club loyalty; defining that quality as something more than mere moral support and pointedly extending it to the prompt payment of dues and the participation in educational, social and other club activities and other such practical matters.

Following the speeches was an election for Massier and Sous-Massier. Ralph Berger, who has been Sous-Massier for the past year, was elected Massier and Ciampi was named Sous-Massier.

The club trip to the Lincoln plant of the Gladding-McBean Company came off, as scheduled, on the week-end of September 21-23. The boys departed on the Sacramento river boat early Friday evening and were served dinner aboard the vessel. Owing to the excessive warmth of the night, sleep was practically impossible. Only a few optimistic souls attempted it at all; the greater part of the crowd spent the night and the better part of the early morning on the upper decks, beguiling themselves with banter and chaff.

The party landed in Sacramento around six in the morning and after an eight o'clock breakfast were driven to the plant at Lincoln, where an inspection of the premises consumed several hours. After a late though sumptuous lunch of chicken and other choice edibles and beverages, two or three hours were spent in lounging about, swimming or other sports, depending upon how the participant bore up under the weather and general exertion of the trip. The boys were returned to their boat during the late afternoon and in the evening the return trip to San Francisco got under way.

With vacations over, the club's regular schedule of fall and winter classes is now in full operation. Groups in Engineering, Detail, History of Architecture, Orders and Designs are meeting weekly. A class in Water Color is forming and it is hoped that general interest in this subject may be revived. Some of the members are carrying two or more classes, so that the club rooms and draughting tables are busy places every evening of the week.

Instructors in charge of classes are: Engineering, C. J. Sly; Architectural Detail, Al Williams; History of Architecture, Jacques Schneir; Water Color, Mr. DeGastyne.

By way of lighter recreation and diversion, a theater party has been arranged for the evening of Wednesday, October 10. The Alcazar Theater, playing, on that date, *Antonia,* starring Marjorie Rambeau, will be honored by the presence of the Architectural Club members, pleasure and amusement bent.

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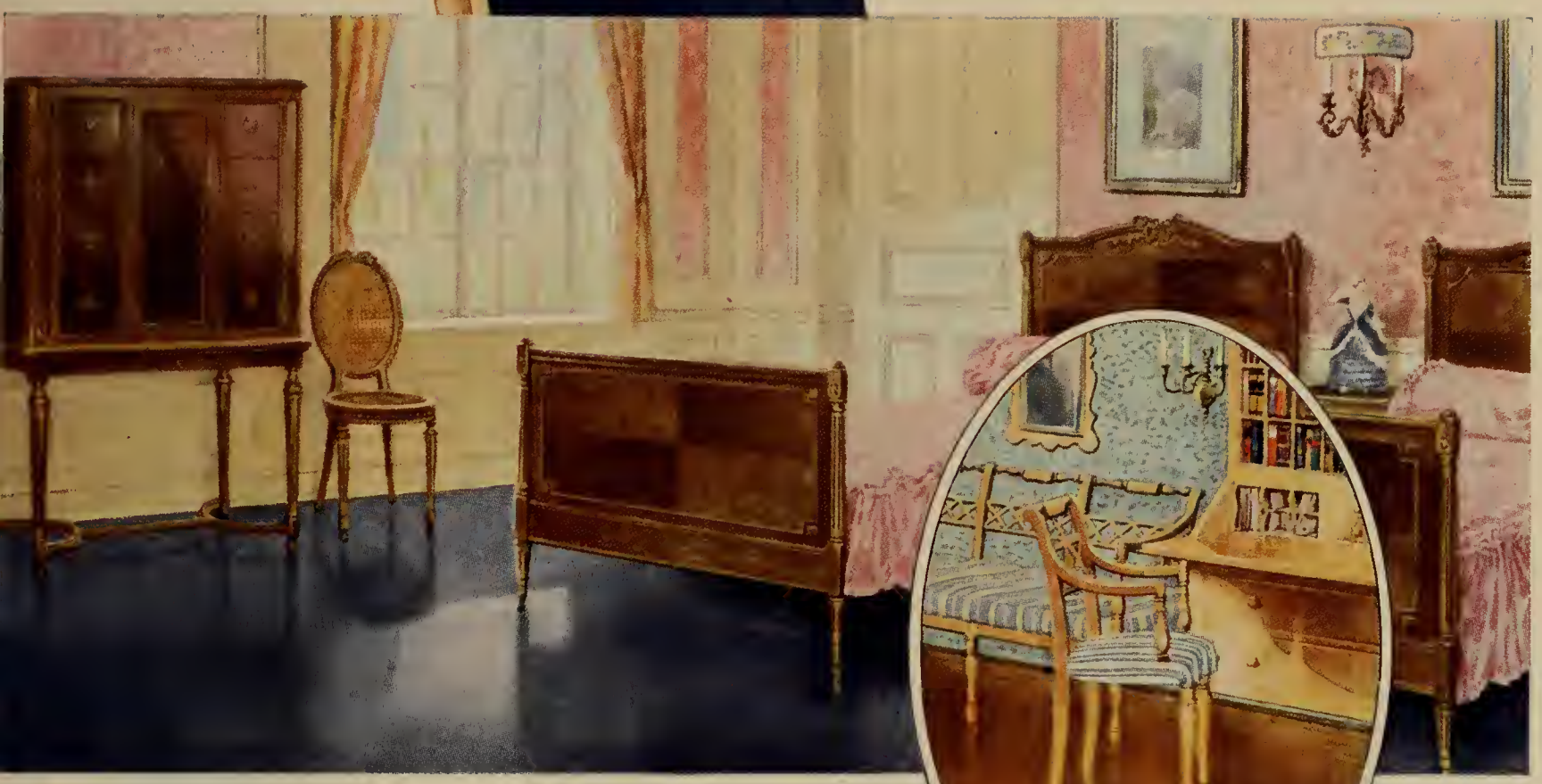

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IN THE PROFESSION

Architect Edwin Snyder, Berkeley Hotel, Berkeley, is preparing plans for a one-story frame and stucco residence for Mr. R. T. Cowan.

* * *

Architect Edwin L. Snyder, 2045 Shattuck avenue, Berkeley, is preparing plans for a six-story class C apartment building to cost $85,000.

* * *

Architect Frederick H. Reimers, 1624 Franklin street, Oakland, is preparing preliminary plans for a two-story frame and stucco residence costing $10,000 for Mr. Edward W. Engs, Jr.

* * *

Architects Morgan, Walls and Clements, 1134 Van Nuys Building, Los Angeles, are preparing plans for a store, office and market building to be erected in Glendale by Mr. W. T. Jefferson.

* * *

Architects Pope and Burton, 207 Beaux Arts Building, Los Angeles, are preparing plans for a new church building to be erected at Phoenix, Arizona, for the Church of the Latter-Day Saints.

* * *

Architects Bliss and Fairweather, Balboa Building, San Francisco, are preparing plans for a one-story brick warehouse building to be built in Berkeley by the Continental Baking Company. Estimated cost is $125,000.

* * *

Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are completing plans for a two-story and basement reinforced concrete church at Tustin, Orange county, for the First Presbyterian Church.

* * *

Architect D. A. Jaekle, 395 Justin drive, San Francisco, is preparing plans for a two-story frame and stucco residence containing eight rooms and costing $10,000, to be built in the Parkside district, San Francisco, by Rose Brothers.

* * *

Architect C. F. Whittlesey, 618 South Western avenue, Los Angeles, is preparing plans for a hotel building to be erected at Bishop for Mr. Broadway. It will be of reinforced concrete construction and will cost $150,000.

* * *

Architects Blaine and Olsen, 1765 Broadway, Oakland, have been commissioned by the Oakland Board of Education to prepare plans for a three-story concrete addition to the Crocker Highland School costing $125,000.

* * *

Architect Leonard L. Jones, 2504 West Seventh street, Los Angeles, is preparing plans for a six-story and basement class A apartment building for Mr. Charles A. Westgate. The building will be of reinforced concrete construction and cost $200,000.

Architect Robert H. Orr, 1300 Corporation Building, Los Angeles, is preparing plans for a church with seating capacity of 1250 and a Sunday school building with assembly hall and classrooms for the Church of the Brethren. The estimated cost is $125,000.

* * *

Architect W. P. Major, Western Pacific Building, Los Angeles, is completing plans for a three-story and basement addition to a class A mercantile building at 449 Pine avenue for S. H. Kress Company. The improvements will cost $100,000.

* * *

Architect Albert F. Roller, 1301 Crocker First National Bank Building, San Francisco, is preparing plans for a one-story and basement reinforced concrete bank building, costing $20,000, to be erected in Suisun by the Solano County Bank.

* * *

Architect W. E. Schirmer, 700 Twenty-first street, Oakland, is preparing plans for a two-story frame and stucco residence containing 10 rooms and three baths and costing $35,000 for Mr. Sorensen. Mr. Schirmer is also preparing plans for a two-story frame and stucco residence costing $40,000 for Mr. S. C. Fish.

* * *

Architects Edwards and Schary, 525 Market street, San Francisco, are preparing preliminary plans for a civic auditorium, club house, swimming pool and children's playground to be erected by the city of South San Francisco as the first unit of a civic center project. It is estimated that the improvement will cost $200,000.

* * *

Architect Claud Beelman, 1019 Union Bank Building, Los Angeles, is preparing plans for a twelve-story and basement class A store and office building to be erected at Eighth and Hill streets, Los Angeles, for the Sun Realty Company. It will be of reinforced concrete construction and cost $800,000.

* * *

Architect Charles McCall, 1404 Franklin street, Oakland, is preparing plans for a two-story frame and stucco residence costing $12,000 for Mrs. R. Lowry. Mr. McCall is also preparing plans for fitting up banking quarters on the ground floor of the new Robert Dollar Annex. The Bank of Montreal, 333 California street, will occupy these quarters.

* * *

Architect Myron Hunt, 1107 Hibernian Building, Los Angeles, has been commissioned to prepare plans for a four-story class A building to be erected at 325 South Boyle avenue for the Hebrew Sheltering Home for the Aged Association. The building will contain a synagogue to seat 500 people. The building will be of reinforced concrete construction and cost $200,000.

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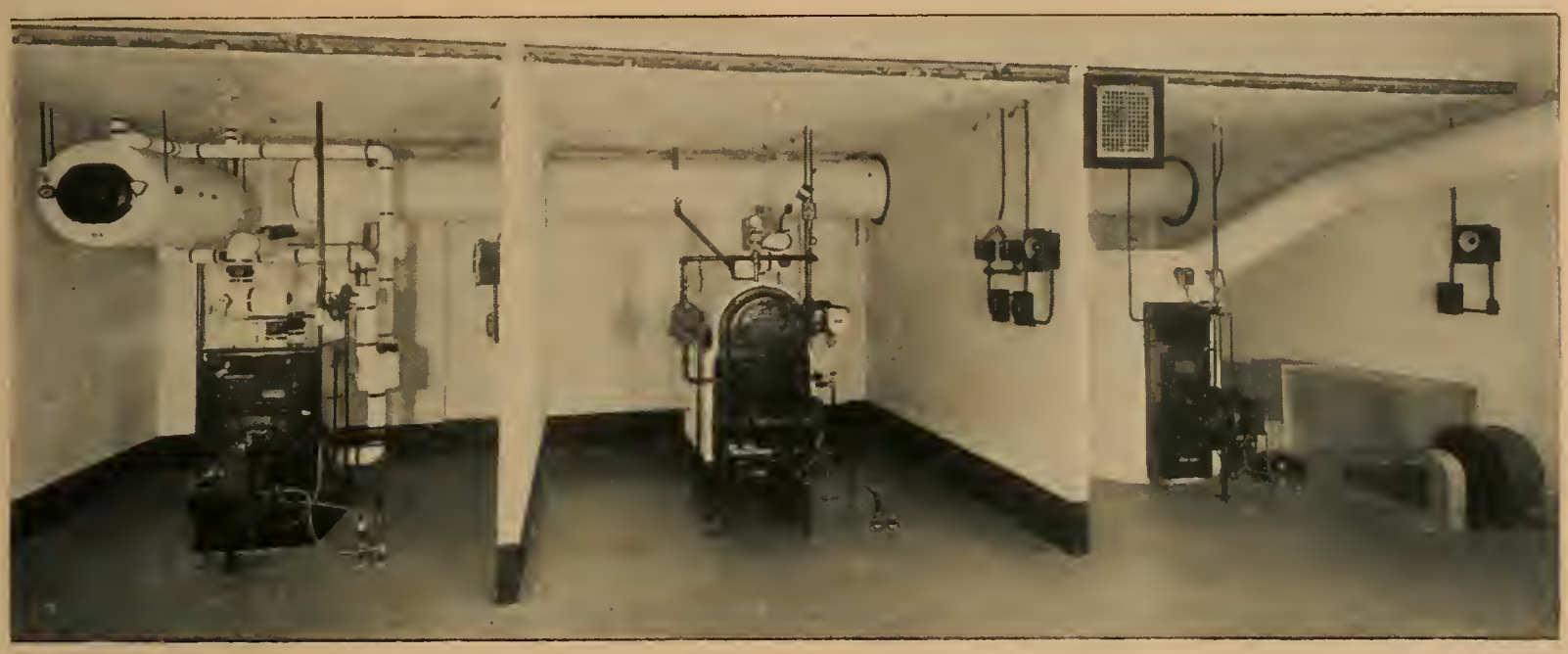

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Architect Albert C. Martin, 228 Higgins Building, Los Angeles, has been commissioned to prepare plans for a new college building to be erected at Western avenue and Los Feliz boulevard for Immaculate Heart College. The construction will be of brick and concrete with stucco exterior and clay tile roof and will cost about $200,000.

* * *

Architect Henry Mackay, 803 Pacific Southwest Bank Building, Pasadena, is preparing preliminary plans for a twelve-story class A bank and office building to be erected in Los Angeles. The building will cost $2,000,000.

* * *

Architect Fred Reimers, 1624 Franklin street, Oakland, is preparing plans for a two-story frame and stucco residence to cost $15,000 and to be erected in San Francisco by Mr. Bud Howard.

* * *

Architect Louis Gill, Sefton Building, San Diego, is preparing plans for a two-story reinforced concrete clinic building to be erected in Carmel, Monterey county. The building will cost $75,000.

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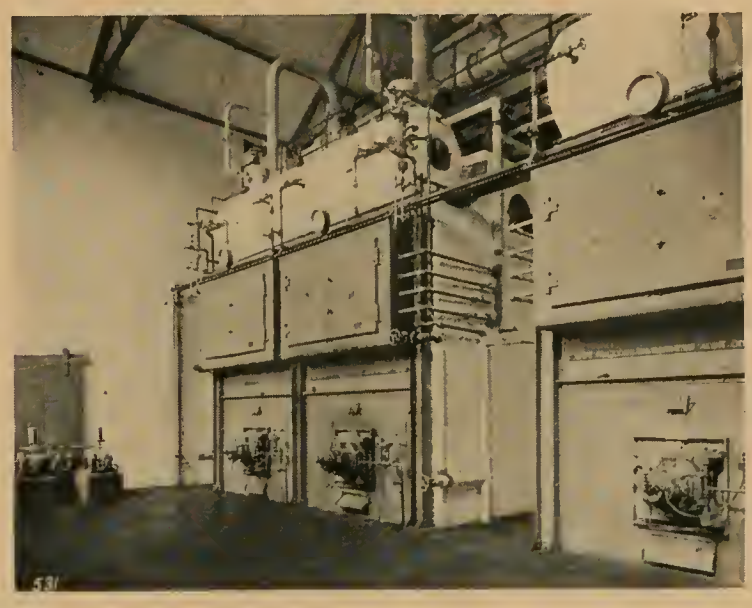

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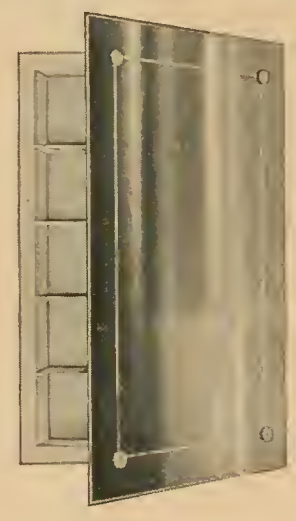

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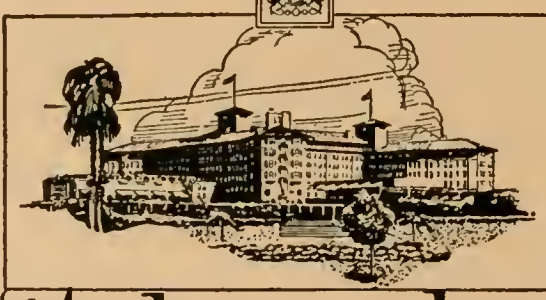

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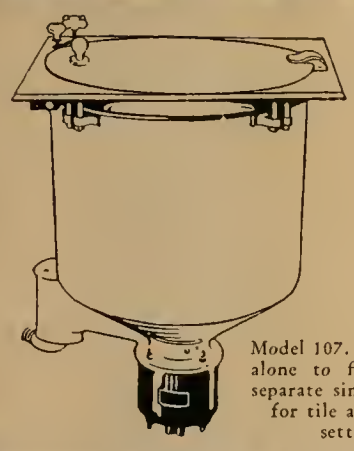

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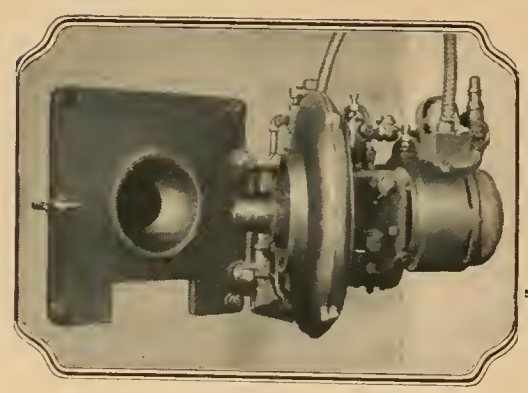

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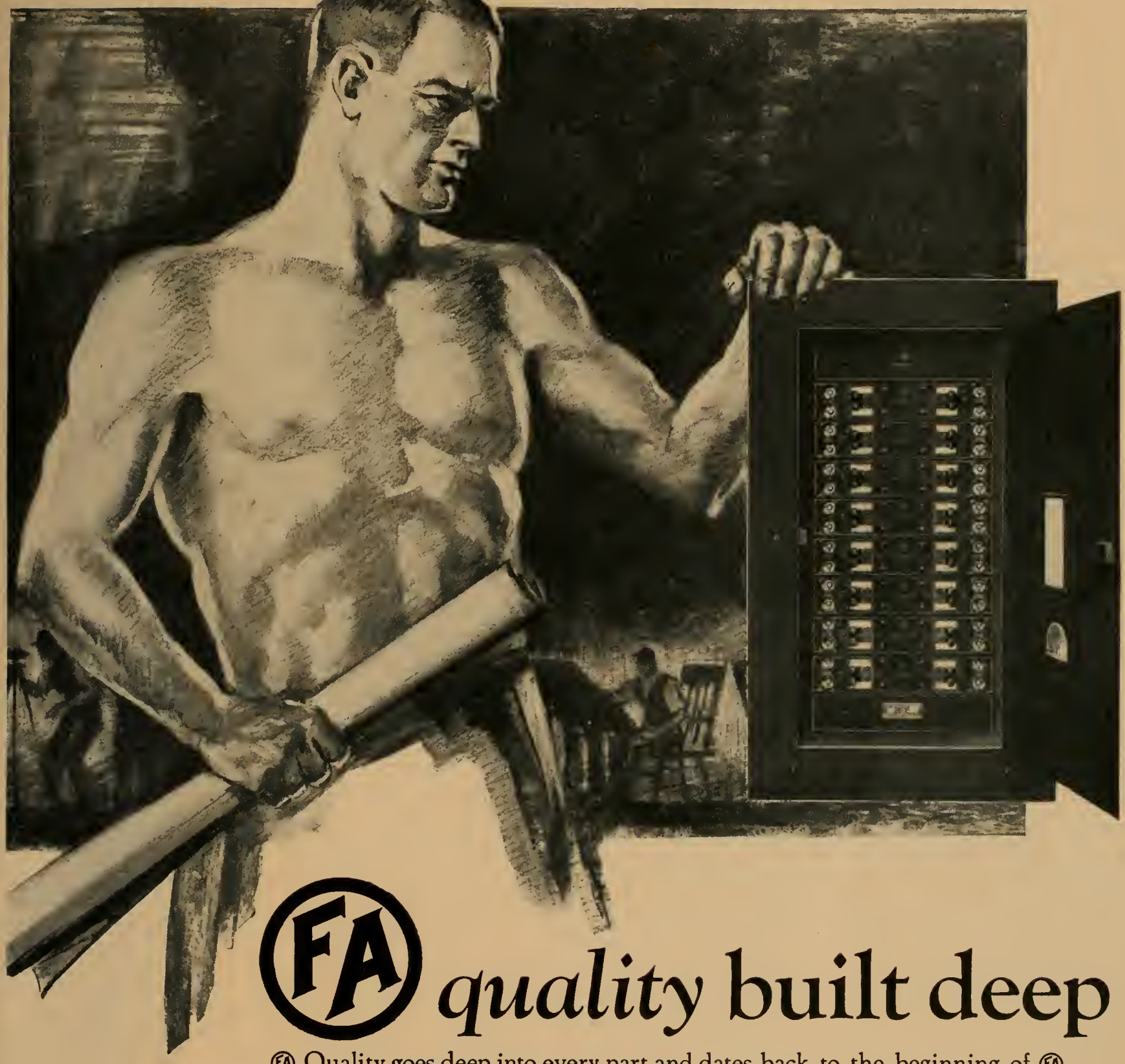

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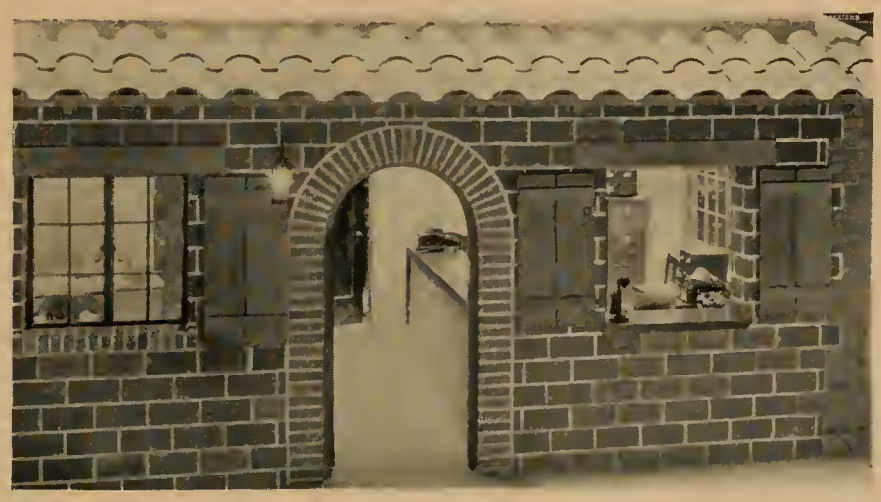

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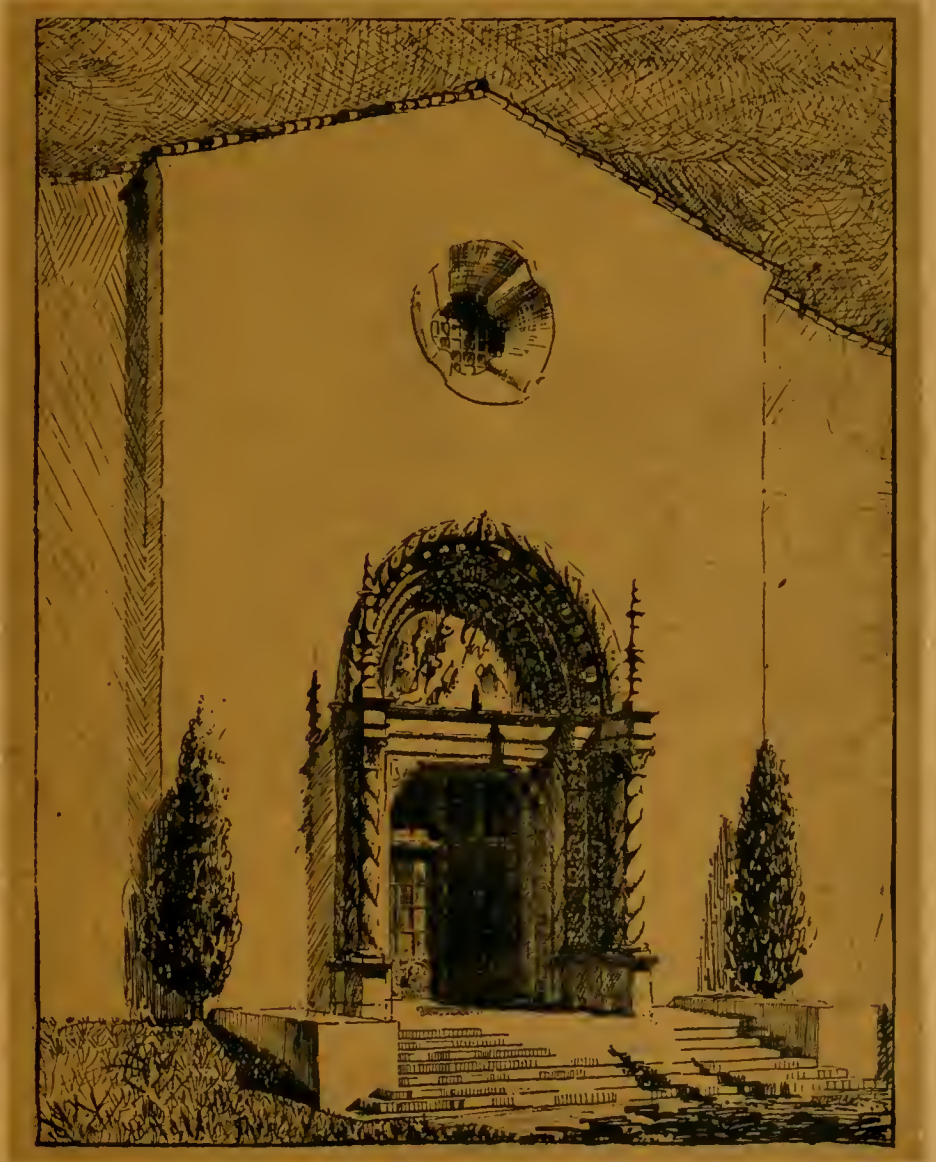

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VOLUME XXXIII

PACIFIC COAST ARCHITECT

NOVEMBER 1928

Historical and Architectural Highlights of Mills College

BY ZOE A. BATTU

IN 1852, a scant four years after the gold rush of 1848, one Mary Atkins, graduate of Oberlin College, Ohio, founded The Young Ladies' Seminary at Benicia in the lower Sacramento River Valley and adjacent to San Francisco Bay. This institution in time became Mills College of Oakland.

In 1865 Susan Tolman Mills and Cyrus Taggart Mills, husband and wife, both of New England and both steeped in its cultural traditions, then in their greatest vigor, purchased The Young Ladies' Seminary of Mary Atkins. Under the direction and guidance of the Mills the school flourished and gained secure position as a Western institution. During the late 1860's it became increasingly fashionable for the socially and financially prominent families of San Francisco to send their daughters to the Benicia seminary for schooling in the gentler graces of life. So steadily did enrollment grow that it became necessary to seek larger quarters. In 1870 the Mills purchased a tract of land in the foothills back of and east of Oakland, the nucleus of the present campus, which now comprises 150 acres.

The Mills, in 1878, deeded the college to a board of trustees and in 1885 the California State Legislature granted a regular college charter. Dr. Mills died in 1884, but his widow survived him until 1912. She was president of the school up until 1909. In 1916 Dr. Aurelia Henry Reinhardt was named president of Mills, ushering in a distinctly new and broadened era in the school's history. Dr. Reinhardt's abilities as an educator and administrator are of an exceptionally high order, and under her guidance the institution has not only strengthened its position as a Western college but has also gained national and international recognition as a center of progressive creative thought in practically every field of educational, cultural and artistic endeavor.

As previously noted, the campus area is 150 acres. The topography of the land is widely varied and includes rolling hills, small, level valleys, a small body of water, Lake Aliso, and two creeks which wind themselves through the grounds. For a number of years it can hardly be said that the landscaping progressed by any preconceived or definite plan, but notwithstanding this fact, no serious flaws of judgment or mishandling of the landscape are apparent. As a matter of fact, the campus is abundantly supplied with spots and vistas where the efforts of man and nature have been combined with pleasing effect. For one thing, Dr. Mills possessed happy vision in the way of trees, and either a sure intuition or mature knowl-

Music Building, Mills College, Berkeley, California

HILLSIDE SCHOOL, BERKELEY, CALIFORNIA. W. H. RATCLIFF, ARCHITECT

edge of their placing, singly or in groups, to obtain fine effects of light and shadow. During his lifetime he set out upon the campus a great number of different kinds of trees, which in these later years have grown to goodly size and add appreciably to the interest of the grounds and its several architectural groups.

Like its landscaping, the architectural destinies of Mills College, during its location in Oakland, have not always been guided by what is now rated sound advance plan practice. Within approximately half a century a score or more of structures have gone up under the direction of several different architects. These workers were of various degrees of ability and their concepts of what constituted good architectural practice were, of course, unalterably based and colored by the prevailing styles, designs and even whims of the several different decades in which they flourished and worked. Due partly, no doubt, to the fact that finances were usually a more or less pressing problem with the school, few, if any, buildings have been discarded, scrapped and replaced with new ones.

Walking about the grounds we plainly discern two or more buildings dating back to the 1870's. Three or four are unmistakably of the 80's, while several others bear all the earmarks of being early and somewhat labored efforts in and versions of a dawning consciousness of "Mission" and Spanish principles. In 1923, and at a time when there could no longer be any doubt as to the inherent fitness of Spanish inspirations to the Western scene, Walter Ratcliff, Jr., was named official college architect. Ratcliff, in collaboration with the trustees of the school, has elected to lay out a program of future expansions based upon Spanish-Mediterranean influences, and his four major works to date—the Music Building, Ethel Moore Hall, the Art Gallery and Lisser Hall, now in process of complete remodeling—all follow closely these inspirations.

The fact that Mills College is architecturally a combination of the old and new may be a liability or an asset, according to the viewpoint of the visitor or critic. If he is an ardent worshiper at the shrine of strict uniformity and the stringent following of a preconceived plan, he would make away in all possible haste with the older structures of the campus, even though, as a whole, they give promise of many more years of practical usefulness. They represent, in one way, archaic periods in

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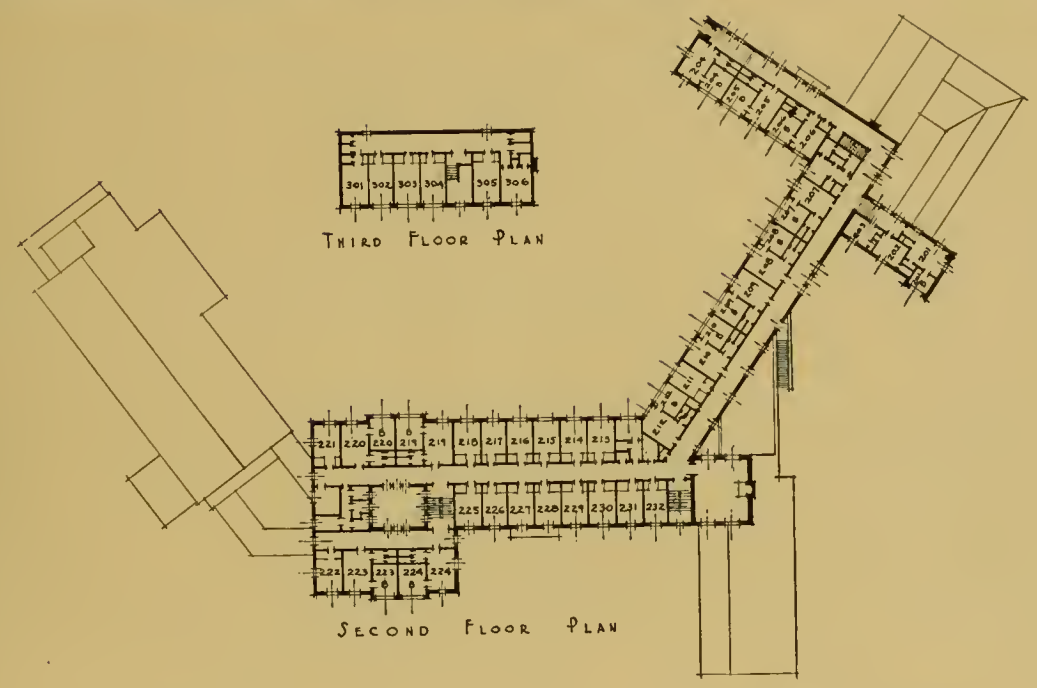

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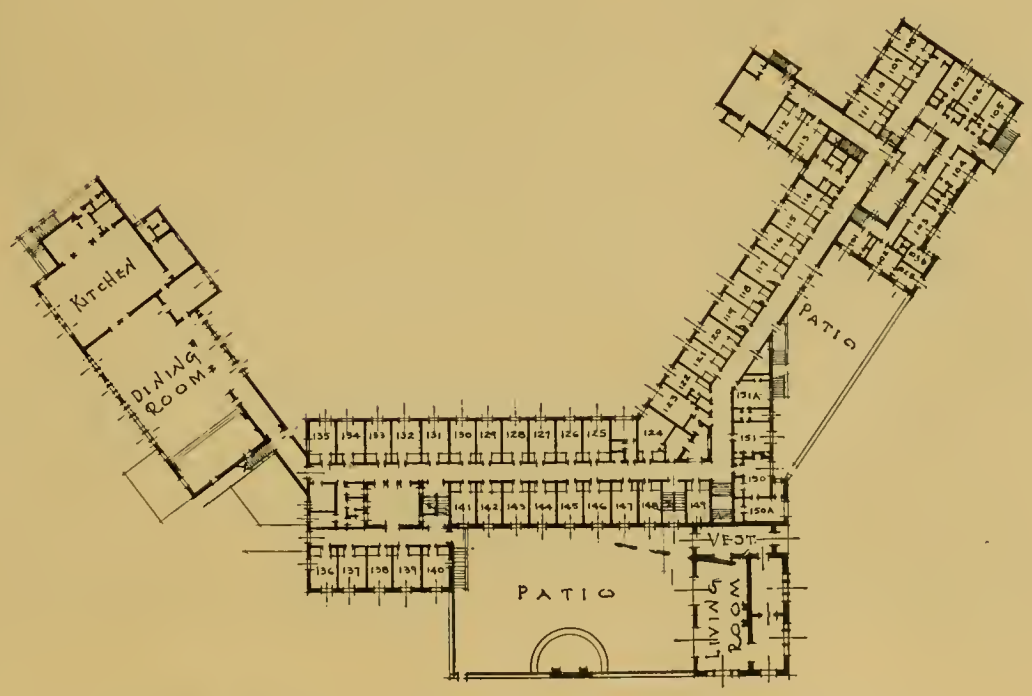

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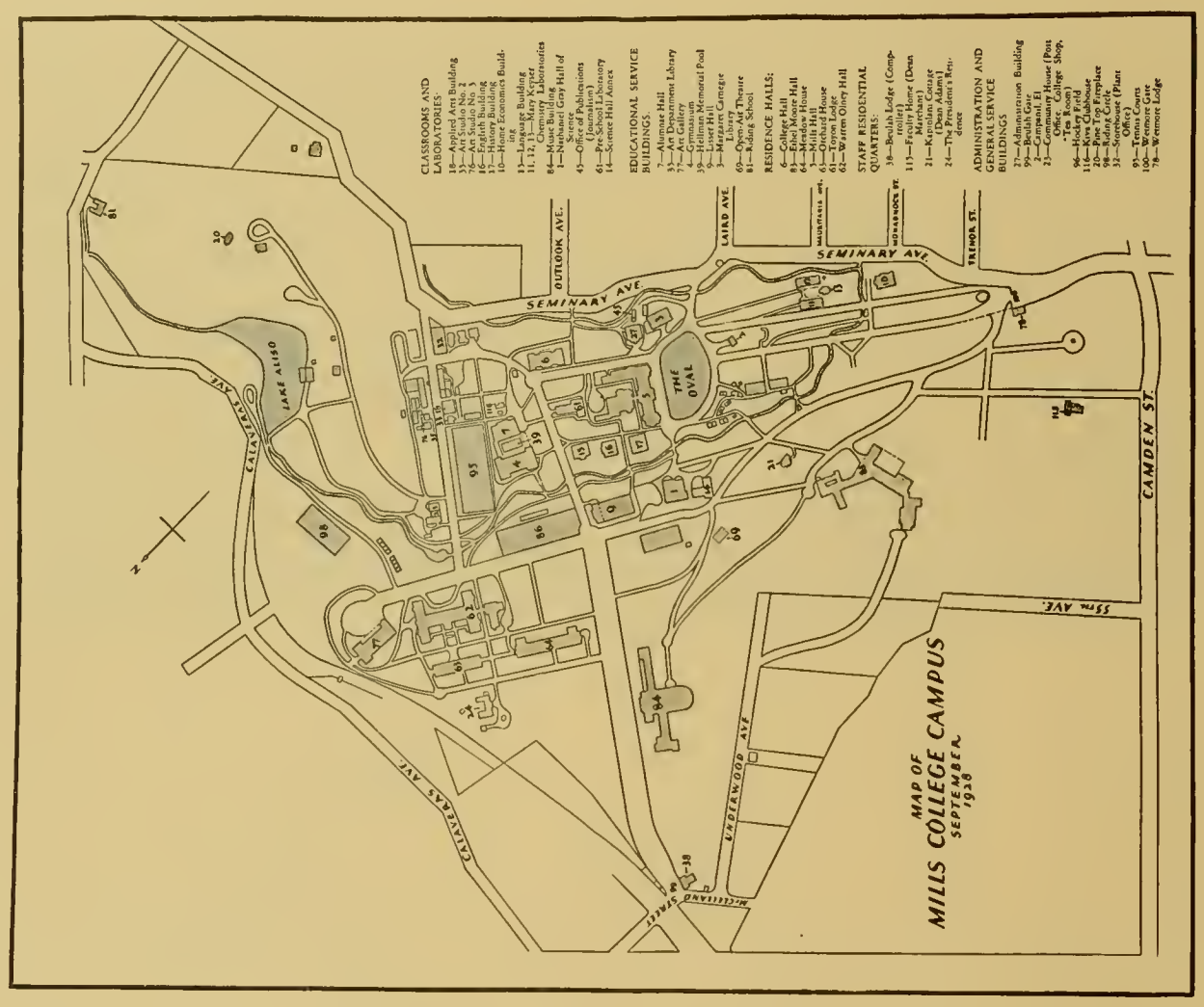
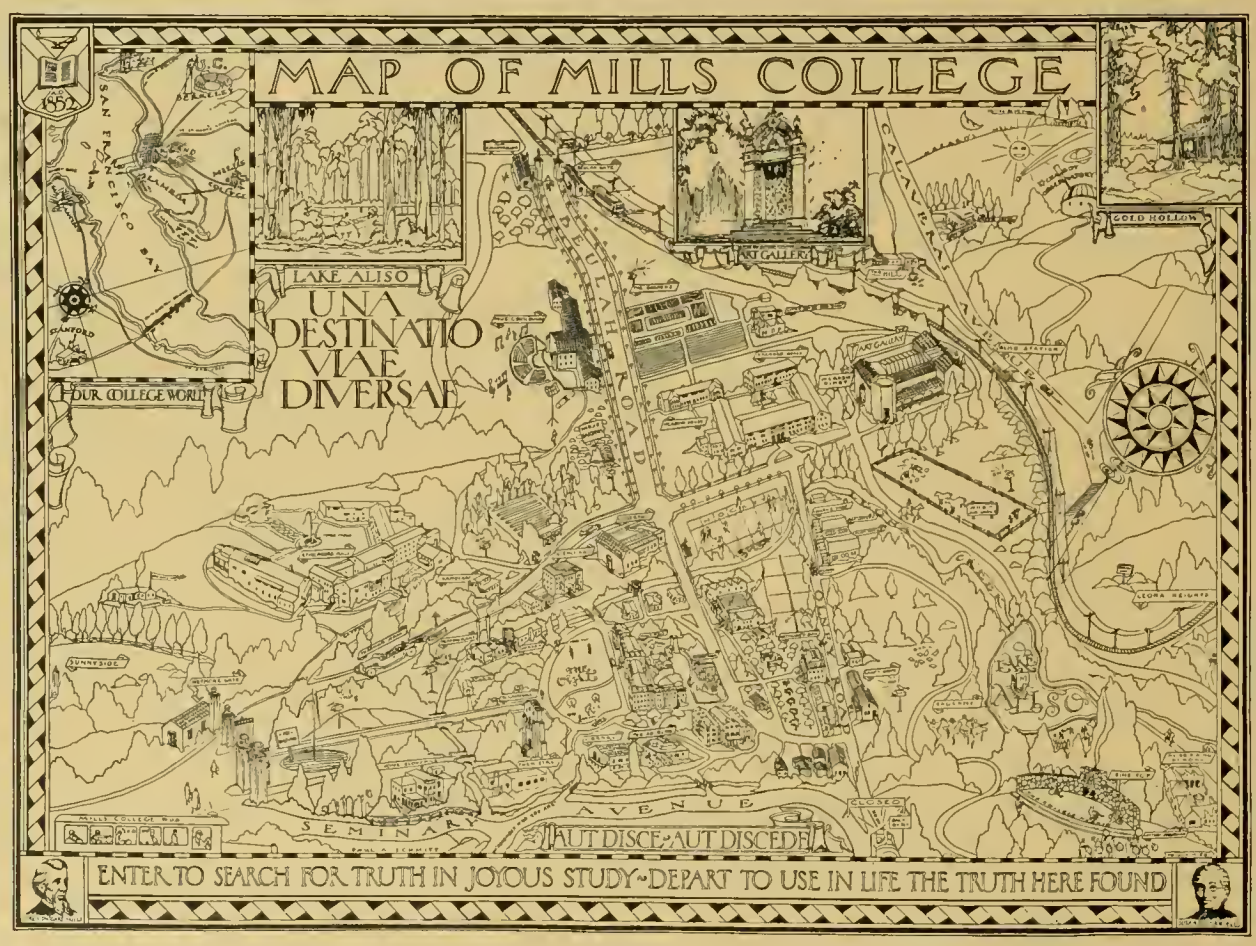
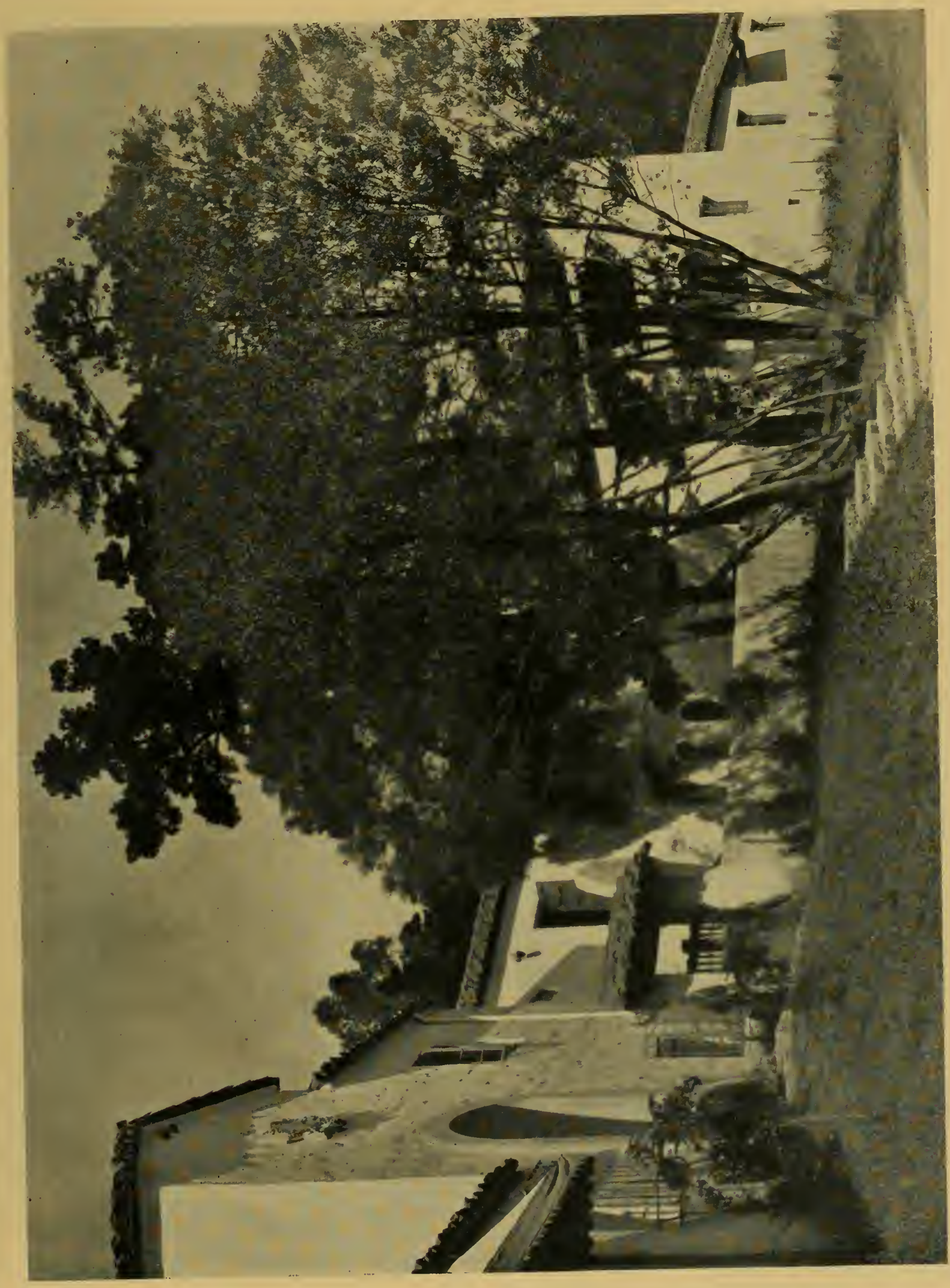




MAPS OF MILLS COLLEGE CAMPUS, OAKLAND, CALIFORNIA.



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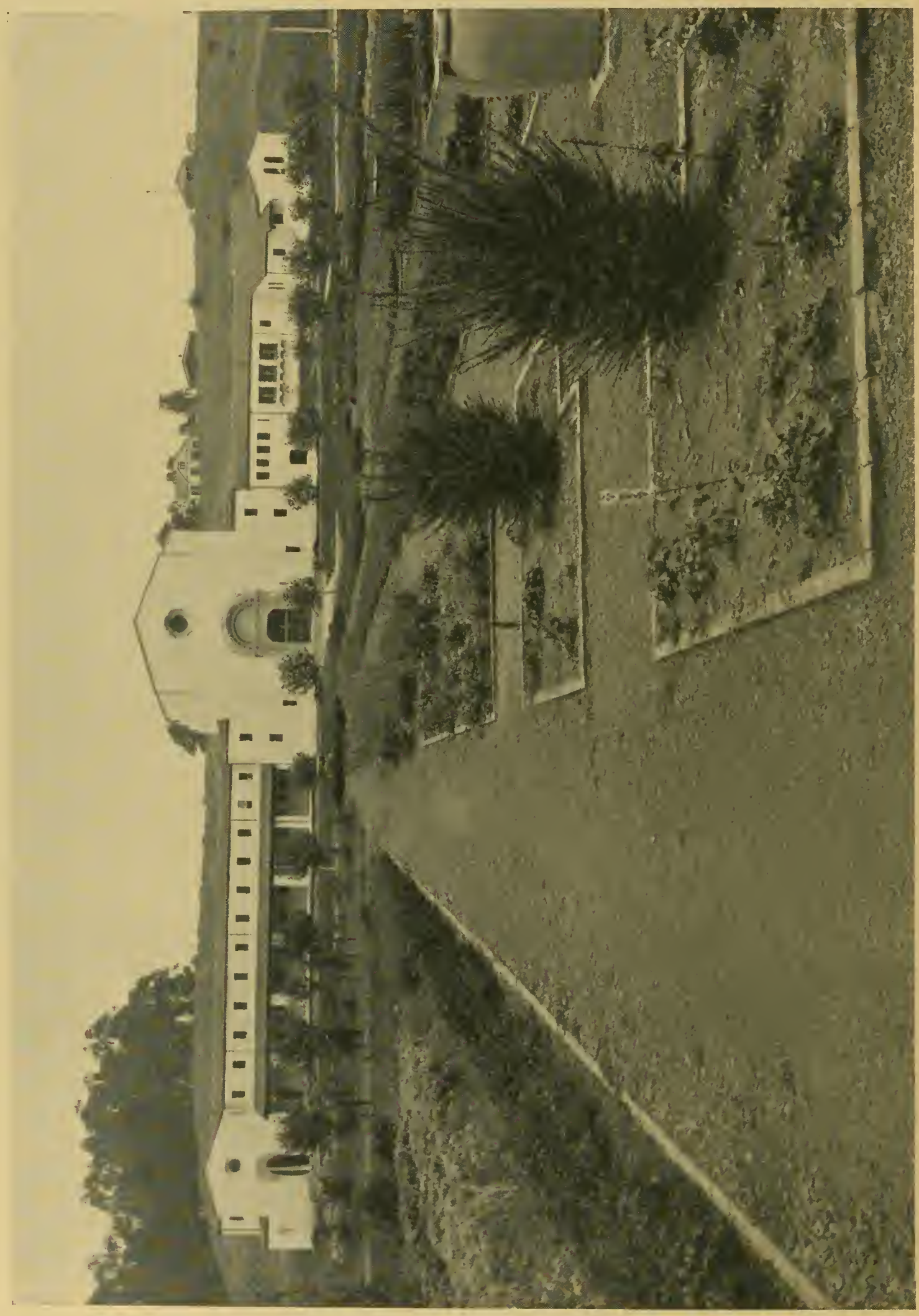

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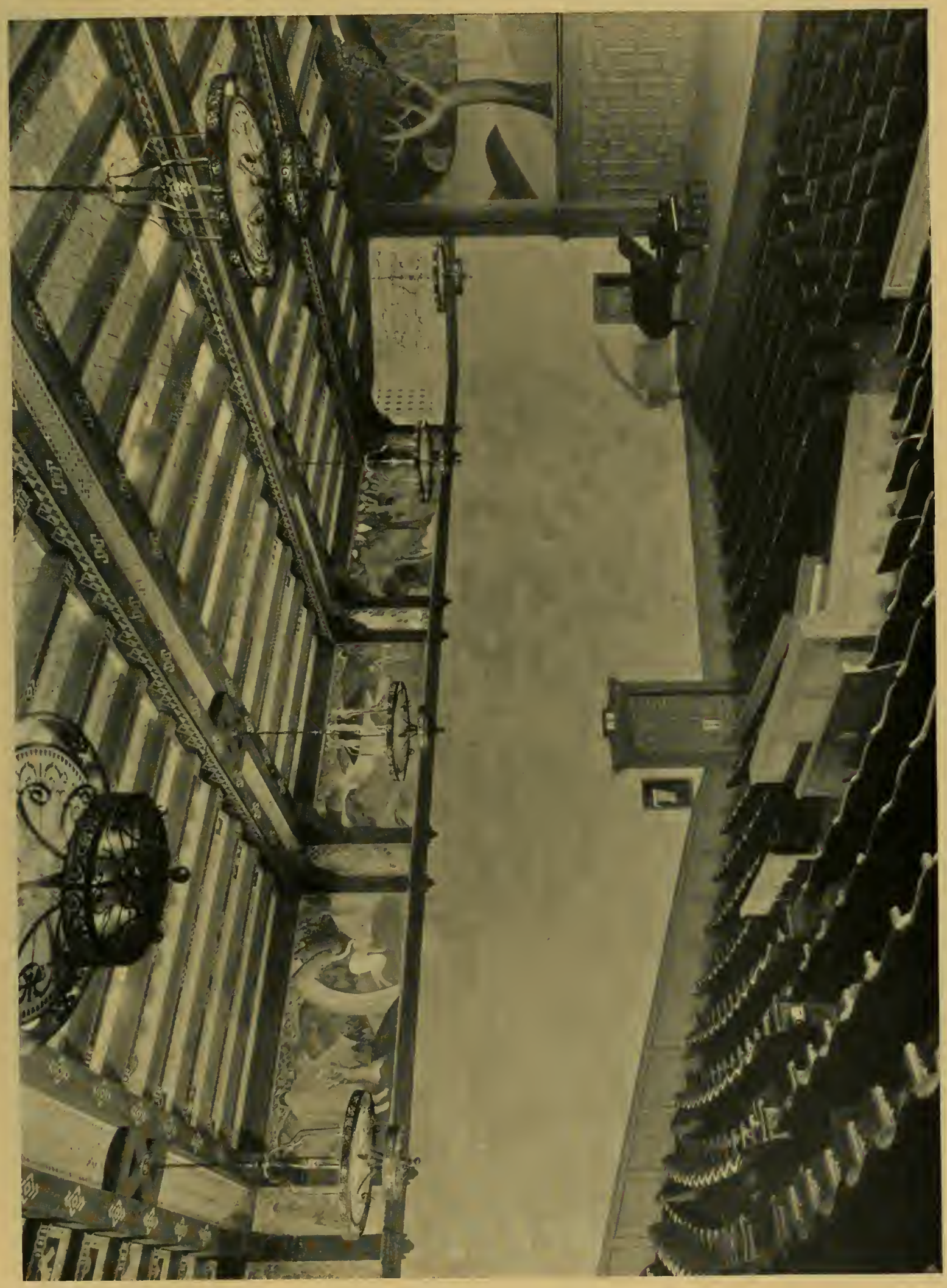

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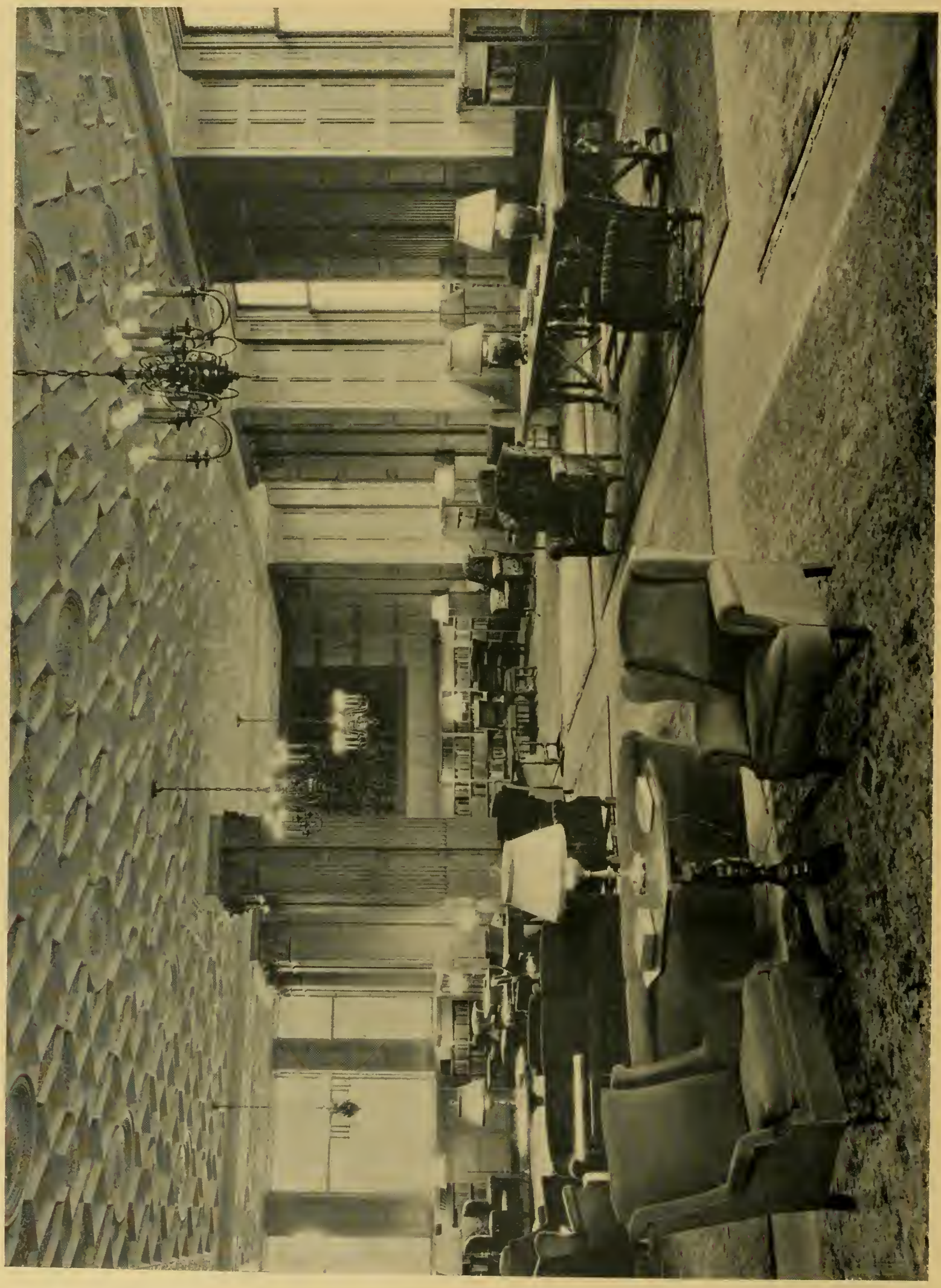

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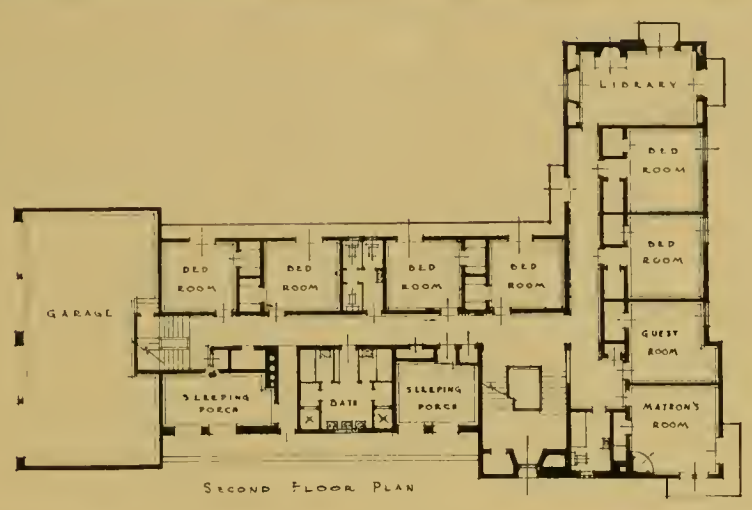

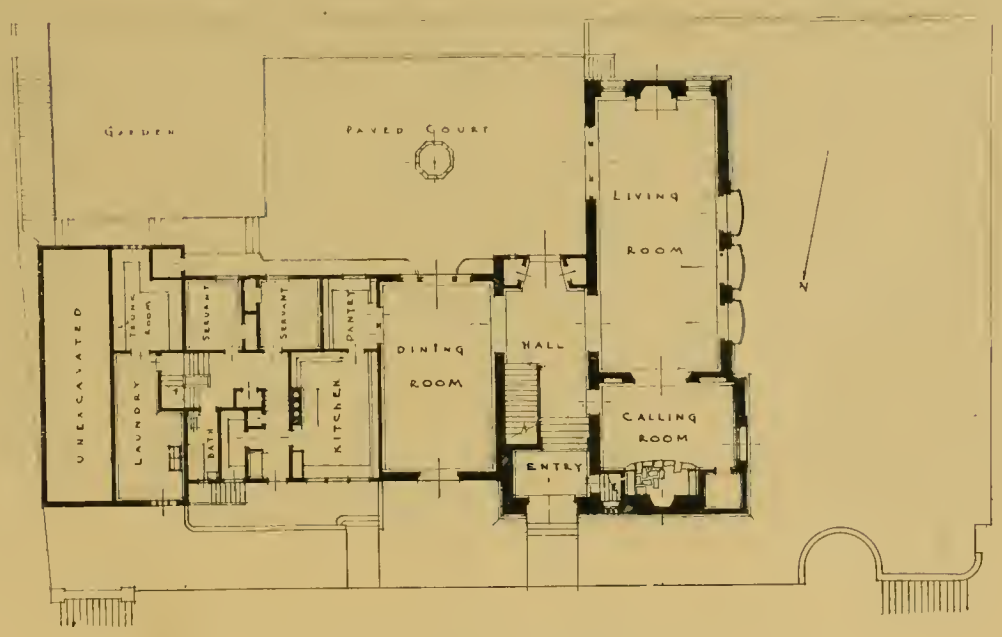

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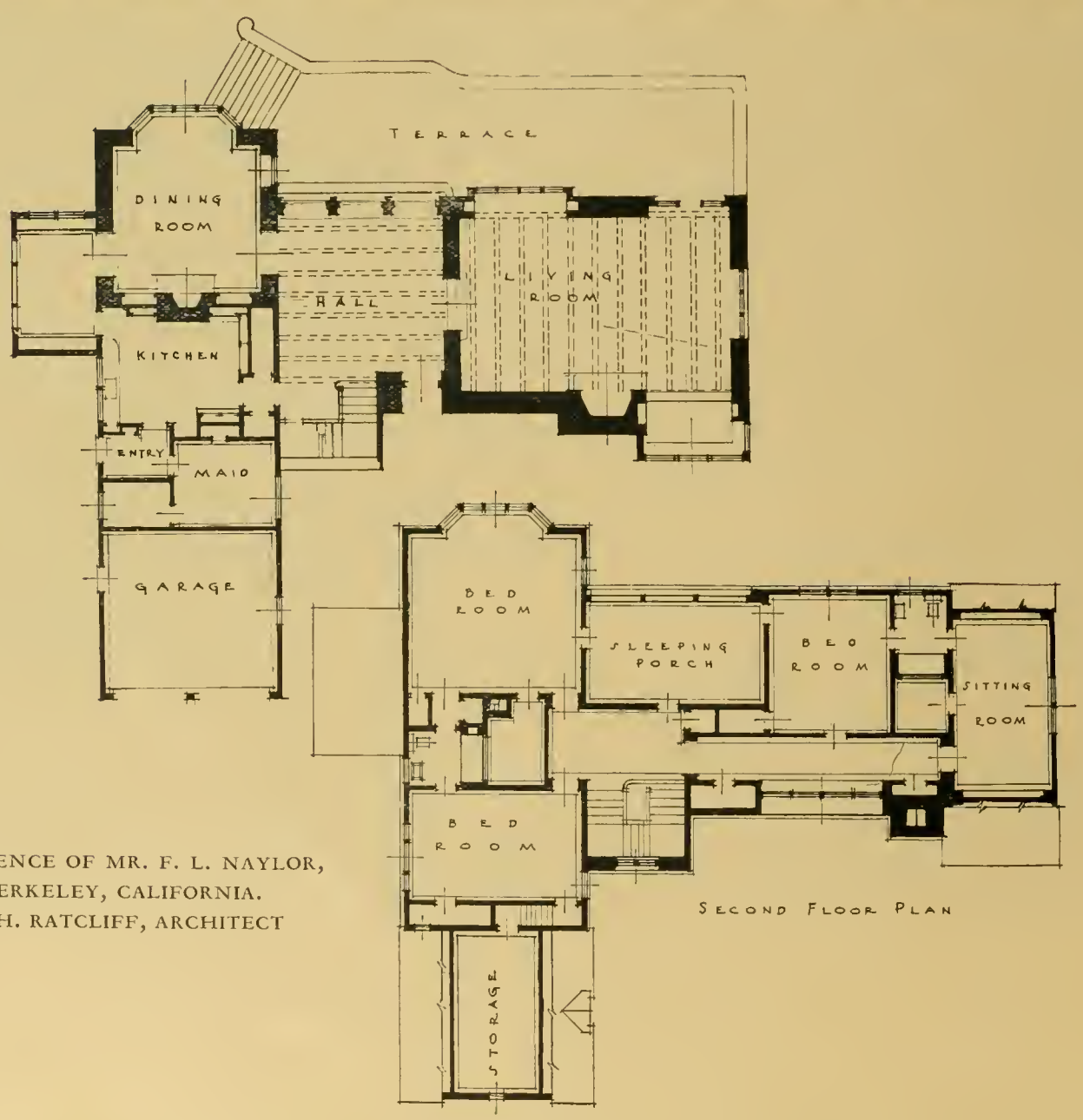

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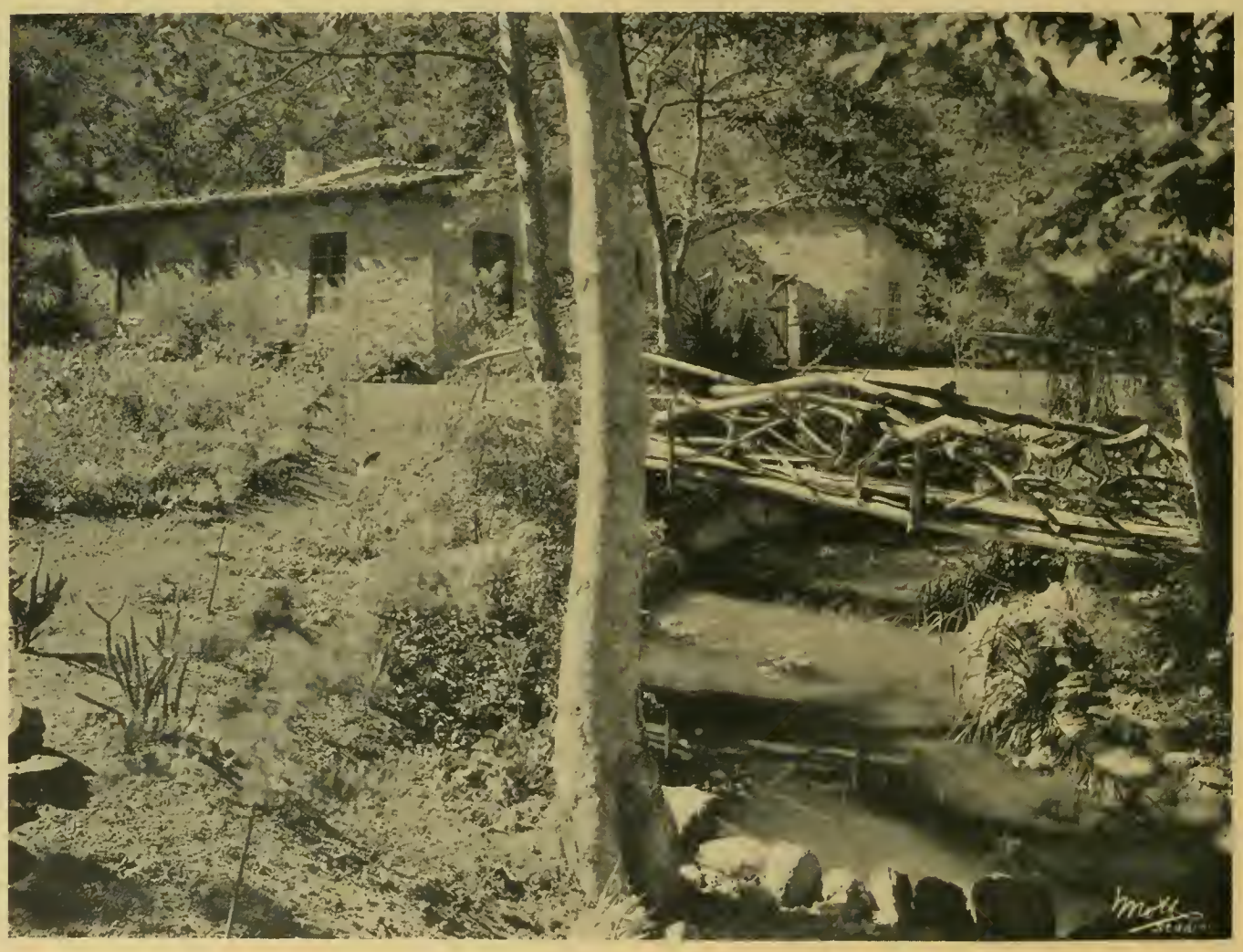

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MAIN BEDROOM, RESIDENCE OF MR. F. H. BAKEMEYER, BEVERLY HILLS, CALIFORNIA.
ASA W. HUDSON, ARCHITECT

ARCHITECTURE OF MILLS COLLEGE

[Concluded from page 12]

American architecture; decades in which the art and its practitioners were rather wavering, uncertain and had by no means found themselves in the sense in which they have today.

Be this as it may, these productions of bygone eras are not entirely without justification for existence or merit. Wholly disregarding styles and examining them in the light of principles, even the most critical must set them down as being very able expressions of their kind, style and time. The many people who have guided the physical building of Mills College were apparently endowed with a solid measure of good sense, a certain feeling for proportions, an appreciation for sound materials and a realization of the hideousness of over-ornamentation. Considering the exteriors, interiors and details of furnishings and appointments of the several very old buildings about the campus, one perceived a general absence of extremes. Consequently, they grow old gracefully, adding a marked air of dignity, solidity and distinction to the ensemble.

Turning for a moment from the past to view the developments and particularly Ratcliff's four main buildings, as named previously, there is evident the Spanish-Mediterranean tradition in a stage where those who work in it have achieved the adjustment between the old and new; between Europe and Western American, which enables them to realize facile, individually vigorous expressions, while preserving the spirit of ancient sources. Ratcliff's idea in adopting a future building plan based on Spanish influences is the most logical procedure in that it provides a foundation for continued and ultimate development along lines that will always be entirely in keeping with the historical associations, climate and topography of the immediate vicinity and the State in general. His technique and approach to the problem, as evidenced in the selection and handling of the sites, and in the details of design and arrangement of the Music Building, Ethel Moore Dormitory and the Art Gallery, indicate a well-defined aim to here create a group of Spanish-Mediterranean buildings of twofold purpose; one, to meet all immediate, practical considerations for the greatest possible benefit to the student; two, to create an environment and tradition that will contribute materially to the larger aims of the college as a mainspring of Western thought in material and idealistic values of life.

Hillside School, Berkeley, California. W. H. Ratcliff, Architect

Returning again to the old buildings and considering them in relation to the new, Mills College becomes, as it were, a museum of Western architectural history from 1870 to the present day. Questioning reveals that the college is not wracked by any tearing-down craze for the mere sake of tearing down. On the contrary, it cherishes its old buildings, and while, with the passing of years, they will probably one by one disappear, the campus will continue for some years to include the old and new.

Viewed in this light, Mills takes first place as being architecturally unique among California's three great institutions of higher learning. The Berkeley campus is austerely impressive in a logical, classical way. The Stanford campus, not without high points of interest, nevertheless, as a whole, smothers the beholder in a deluge of brown stone. Mills College is, therefore, exceedingly fortunate in having preserved, by necessity or perversity, as the case may be, the greater majority of its old buildings, since it results in the campus being at once a comprehensive treasure house of Western architectural progress and a laboratory of the present wherein is being created a cultural, artistic and architectural center, peculiarly Western.

* * *

SAN FRANCISCO DRAFTSMAN WINS PRIZE FOR RENDERING

Fred A. Nielsen, member of the San Francisco Architectural Club, won first prize of $10 cash for the best group of nine drawings submitted in competition by the class in the Five Orders of Architecture.

The prize was given by the Architectural Club and was awarded at the annual banquet held September 14 in the club rooms.

The class, which has been active for three years, is under the instruction of James A. Magee, architect. He received his training in the Beaux Arts Institute of Design Class and in the University of California. Mr. Magee gives his instruction free, and any draftsman who is a graduate of high school is eligible to take the course. Twenty-four draftsmen are now enrolled.

A second prize of $5 was awarded to Joseph Scoma, who was very close to Mr. Nielsen in the competition.

·EDITORIAL·

After the California Convention

AFTER the din of conflict has died, the smoke of battle cleared away, it is customary and wise to sit down and figure out how much ground has been gained or lost, and what effect the engagement will have upon the future campaign.

Although the first convention of California architects was in no sense a battle, and only a conflict as to a few minor details of procedure, it is well to consider just what it accomplished and what are the prospects for the future.

The first—outstanding—achievement was the bringing together of architects from all over the State, and the discovery that the common ideals, tastes, interests, were strong enough to ensure a harmonious, enthusiastic organization.

Seldom has a convention been held in which so many delegates expressed opinions, participated in discussions, arrived at generally satisfactory conclusions; in which there were so little of the "steam roller" tactics, so little local or partisan politics. An unmistakable atmosphere of unity of purpose, of determination, of devotion to professional ideals and ethics, of interest in the public welfare, characterized the meetings.

As a result of this spirit of cooperation, definite action was taken on matters of organization, administration, policies, activities. All these matters appear to be clear and comprehensive, except that the activities outlined for the coming year must, of course, be governed by practical considerations. It is not to be expected that an organization in its first year can accomplish all its objectives. If the Executive Board, with its Council of Advisors, can get the machinery of administration into working order, can make a systematic allotment of the work outlined at the convention, and report some progress along the main lines, at the end of the year, the forming of the association will have been justified. If any one of the objectives should be realized, this first year, it would be a cause for devout satisfaction.

It is now twenty-seven years since the State act officially called "architects" into existence. This is the first organic evidence of that existence. It is a lusty seedling that promises healthy growth, given proper nourishment; as so aptly quoted by a keen and witty architect from San Diego, at the convention:

> "What matter if your jobs be small
> And your rewards be few?
> Remember that the mighty oak
> Was once a nut like you."

The Waste of Architects' Time

RECENTLY we made editorial comment on this page of the unbusiness-like way in which many architects dispose of their time.

A communication from one of California's leading architects was received after this appeared, in which he took issue with our comment. His argument has so much justification that it deserves a hearing. He says:

"In my opinion an architect's time is taken up by more unnecessary matters from outsiders than that of any other professional man or business man. It is the custom of every contractor and subcontractor, materialman, decorator, etc., to look to the architect to provide means by which he can pursue his business profitably. This may be all as it should be, but obviously it takes up a very great portion of the architect's time; and is it any wonder that, in the little time he has left to devote to the things he really wishes to devote himself to, he is not always able to be quite as businesslike as a man whose day is free from constant interruptions?

"I have sometimes been forced to tell people who wish to secure work of some form or other from my office that, if they would only give me a little time to attend to my work, it might be possible for me to do something for them, but if they insisted upon taking up all of my time, then obviously I would have no time left to do any work and would have no work to bestow upon anybody.

"This, of course, is a sort of proof ad absurdum, but is not entirely wide of the mark."

Every architect has had similar experience, has suffered the same annoyance. Yet in many cases the call is legitimate in that it brings information to the architect of new method or material, information difficult to convey except by actual demonstration or explanation.

There is, of course, a solution of this problem which can, if properly managed, prevent most of the evils and preserve most of the benefits of personal business calls. It is suggested in the very excellent paper presented by Mr. Edwin Bergstrom at the last A. I. A. Convention, and repeated at the first California convention, on "The Architect's Budget." In this paper Mr. Bergstrom emphasizes the importance of the architect's budgeting his time, and recommends a daily hour for receiving business calls, divided as their importance indicates.

Proceedings First Annual Convention

The State Association of California Architects
San Francisco, California

THE FIRST SESSION of the Convention of the State Association of California Architects was called to order by A. M. Edelman, chairman, Executive Board, at 11 a. m., October 5, 1928. About seventy were present. Mr. Edelman delivered the address of welcome. The chairman announced that a Resolutions Committee would meet at lunch time and invited anyone wishing to offer a resolution to submit it to this committee. The committee appointed was: Messrs. John Austin, chairman, Los Angeles; Mark Jorgensen, San Francisco; Chas. F. B. Roeth, Alameda county; Leonard F. Starks, Sacramento; Harry C. Collins, Palo Alto; J. Siebert, San Diego.

Secretary Wm. I. Garren read the proposed constitution and by-laws. Motion made, seconded and carried that the constitution and by-laws be referred to the Committee on Resolutions for report.

The chairman introduced John J. Donovan of Oakland. Mr. Donovan talked on "Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

The chairman then called upon H. Roy Kelley of Los Angeles, who gave his views on the "Present Unsatisfactory Situation from the Point of View of the Practicing Architect."

By motion duly made and carried the meeting adjourned at 12 noon to meet again at 2 p. m.

Members present were invited to lunch with the Executive Board and Advisory Council, in the mezzanine room of the Clift Hotel. Sixty members attended this informal lunch meeting.

The afternoon session opened at 2 p. m. Mr. Donovan made a motion that H. Roy Kelley's paper be referred to the Publicity Committee for its use and for distribution not only among the architects but among those interested in the movement of this association. Motion seconded and carried.

Mr. Garren advised that Fred Meyer, who had given able and continued assistance to the organization work of the association, was sick and unable to attend the convention. It was moved and unanimously carried that the secretary be instructed to send a telegram to Mr. Meyer wishing him speedy recovery and expressing regrets at his absence.

The chairman announced the appointment of a Committee on Convention for 1929, as follows: Winsor Soule, Santa Barbara, chairman; Jas. Dean, Sacramento; Wm. H. Wheeler, San Diego; Wm. O. Raiguel, Monterey; C. J. Ryland, Fresno; to meet after the present session in the Convention room.

The chairman called on Harris C. Allen, president Northern California Chapter, A. I. A., to speak on "The Present Unsatisfactory Situation from the Point of View of the Public."

The chairman advised that he would deviate from the program for a moment to introduce a woman architect whom he had just noticed was present and who was one of the first to sign the roll as an active member of the association. The chairman asked the members to rise, and introduced Miss Bridgman, whom he asked to say a few words.

Miss Bridgman thanked the members assembled, and said she felt a little lonely at being the only woman architect present; that she was sure there were others who might have been at the convention. She said that there was a point which Mr. Allen did not mention; that it concerned architects who did smaller domestic work and was in connection with building and loan associations; that when she sent clients to them they were told by the building and loan associations that they could not carry out those plans for sum they wished to spend, but they would make a house just as attractive and bring it within the means the client wished to spend.

Regarding advertising, Miss Bridgman felt that the architects' buildings were their advertisements. She further stated that the profession of architecture could be advertised just as the doctors' profession was advertised in the newspaper recently, in an article regarding the health of school children and in another regarding their teeth.

The chairman next called on Wm. H. Wheeler of San Diego, president of the State Board of Architecture, to give his ideas on the "Need for Enforcement of the State Act."

The chairman asked John Austin of Los Angeles to report for the Committee on Resolutions. Mr. Austin reported, through Chas. B. Roeth, as follows:

"We beg to report that it was moved, seconded and unanimously carried by your Resolutions Committee that the constitution as presented to the convention this morning be recommended for adoption."

Motion was made, seconded and carried that the constitution as presented to the convention this morning be adopted, and this report of the committee be accepted.

"We beg to further report that it was moved, seconded and unanimously carried that the by-laws as presented to the convention this morning be recommended for adoption with 3 minor changes."

Motion was made, seconded and carried that the by-laws as presented to the convention be adopted, with the changes as outlined by the Resolutions Committee, and the report of the Resolutions Committee be accepted.

"It is the unanimous recommendation of the Reso-

lutions Committee that the present officers retain their offices until the 1929 convention." Moved, seconded and carried by the convention.

"It was moved, seconded and unanimously carried that the following resolution be presented:

" 'Whereas in contractual relations between owners and builders there is a lack of understanding upon the part of the general public to the provisions and effects of the California Lien Laws; and

" 'Whereas this lack of understanding often reacts to the financial disadvantage of the owner; therefore, be it

" 'Resolved, That it be the consensus of opinion of this association in meeting assembled that all California architects should thoroughly familiarize themselves as to the provisions of the State Lien Laws in order to be in a position properly to advise their clients regarding the desirability of requiring bond for the faithful performance of the contracts and to protect them against lien claims.' "

Moved, seconded and carried by the convention assembled.

Resolutions Committee was thanked and discharged by chairman upon motion of the meeting.

Mr. Hunt of Los Angeles: As one of those who have been working on the constitution and by-laws, and with the knowledge that the document will bear further study, I move that it is the sense of the meeting that the Board of Directors, through the chairman, appoint a Constitution and By-Laws Committee to further study the document and make at the next convention such recommendations, as to its rearrangement in certain places, as it may deem necessary and advisable.

Motion was seconded and carried.

Mr. Allen of San Francisco: I move that the State Executive Board be authorized to proceed with a legislative program according to their best judgment and that all suggestions be communicated to the board. Seconded and carried.

The secretary read the financial reports of the Northern and Southern Sections.

Motion made that the secretary-treasurer's report be accepted. Seconded and carried.

BANQUET, EVENING OF OCTOBER 5

The banquet was held in the Florentine room of the Clift Hotel; 150 members attended and it was a huge success.

In the absence of Frederick H. Meyer, Harris Allen acted as chairman of the evening.

A musical program was rendered by Messrs. Austin W. Sperry and Chas. Bulotti with a number of songs, accompanied by Uda Waldrop at the piano. Mr. Waldrop also played some solos on the piano.

There followed some further entertainment by John O'Brien & Co.

Following the musical selections, Robert Newton Lynch, vice-president and manager of the San Francisco Chamber of Commerce, spoke on the "Value of Architecture to the Commonwealth of California." This portion of the program was broadcast over the radio by station KYA.

The following members spoke: Myron Hunt, "Support of the Association by the A. I. A.; Its Influence and Guidance;" Albert J. Evers, "Experience of State Board Relative to Qualifications of Applicants for Certificates;" Howard G. Bissell, "Developing Public Appreciation for Architecture;" William I. Garren, "Prospects for the Future in the Practice of Architecture in California."

During the banquet there was an exhibition of architectural masterpieces by some of California's famous architects, including Myron Hunt, L. C. Mulgardt, Miller & Pflueger. The drawings were the work of a committee consisting of Messrs. Gutterson, Morrow, Ballantine, Wellington and Bycko.

The affair came to a conclusion following an illustrated talk on "Architecture of Denmark" by L. Marnus.

It was a most enjoyable affair attended by most of the prominent architects in the profession in California. The entire evening was marked by congeniality and fellowship. Considerable time was given to that portion of the program which was of a serious nature.

SESSION OF SATURDAY MORNING, OCTOBER 6, 9:45

A. J. Evers, vice-chairman, Executive Board, presiding.

Winsor Soule reported that, after giving the matter due consideration, the Convention Committee was unanimous in recommending to the association that the next convention be held in the city of Los Angeles.

Motion was made that the recommendation of the Convention Committee to hold the next convention of the association in the city of Los Angeles be adopted. Seconded and carried.

Mr. Wyckoff of San Jose: I move that the association express appreciation to the following persons and organizations for their assistance in making this convention a success: San Francisco Chronicle for its news items; KYA for its broadcasting; Messrs. Austin Sperry, Chas. Bulotti and Uda Waldrop for music rendered; Frederick Seid for having full page of buildings in Chronicle; Shasta Water Company for refreshments; Architect and Engineer for programs; Pacific Coast Architect for programs; Clift Hotel management for courtesy shown; and that the secretary address a letter to each, expressing thanks. Seconded and carried.

The acting chairman invited discussion for activities of coming year.

Mr. Soule of Santa Barbara: Consideration should be given to the appointment of a special committee that might be called "Professional Cooperation Committee," which would get in touch with societies of engineers and contractors' associations and advise them what we are attempting to do, and see if we could not get their support.

Mr. Allen of San Francisco: As a rule, architects are not used to public speaking. There should be material furnished and advisors should be instructed, so that they can cultivate in each district architects to speak before the various organizations. There is nothing so effective as personal contact. Have visited several of the service clubs in towns such as Palo Alto, where town officials were present and meetings were given publicity in newspapers. Architects do not take sufficient part in these community affairs. No one is so well qualified to assist city planning, parking, developing of public buildings, schools, etc. We have an obliga-

tion to give service to the public. Material could be furnished from talks at this convention. Suggestion to Publicity Committee through the Executive Board.

Mr. Evers of San Francisco: All have to think architecture and boost architecture. Give papers at lunch clubs, etc. It is a menace to the profession to give partial service to contractors and clients. All should demand fair fee and full service.

Stanley Wilson of Riverside: I would like to receive a copy of all papers joined as one paper. Could speeches be sent to district advisors? If proper papers could be prepared for service club meetings, where legislators could be invited, we could get our matter before the legislators unconsciously. Publicity is given to papers read at club dinners—as news items.

John Austin, member Executive Board, of Los Angeles: The architect does not do his duty as a rule in the matter of city planning and other civic things. I never see an architect on any of the committees of city clubs. All trades and professions do their best to boost cities' work, but architects are never there. They should think of giving service as well as of their fee. We are not taken seriously because we don't take ourselves seriously. We should subscribe to funds, as lawyers and doctors do.

Irving Morrow of San Francisco: Re speculative building. These buildings are built because people buy them. The association might undertake a well-planned campaign of public education.

Louis Schalk of San Francisco: Suggested written promise in connection with fee-cutting. Minimum fee to be arrived at by committee.

Mr. Evers, chairman: This has been tried and found wanting. Younger men charge less and there are differences in quality of services. Members should be educated to have self-respect, and to know that their services are worth something.

Mr. Angel of Los Angeles: Term "specialist" means more to the public than "architect." Am specialist in school work and have not seen much price cutting. Should impress client with idea of service instead of fee.

W. I. Garren, secretary-treasurer: The small-house bureau as outlined by the A. I. A. is a strong need in every city. It should be adopted by cities like Los Angeles and San Francisco, and be modified for smaller places to suit the needs. The profit it will bring to the community will be great.

Newspapers and contractors trade on the fine work of the architects. They take buildings like the city halls, public libraries, banks and other buildings and work up big advertising schemes, and contractors put in their ads. The architect's work is pictured, appears in the paper, and unless the architect is willing to pay to have his name appear, the leading journals will not show it. A remedy might be effected by the architect copyrighting all of the photographs and plans of his building.

Re architects working without supervision. A scheme of bonding architectural services might be worked out. Could the association do this? If we would establish some sort of bond—say, $5,000—and issue to any architect so that he might put it in his office and give every client a bond guaranteeing the owner against loss from dishonesty, negligence, etc., where full architect's service is given, it might be helpful. Unless full service were employed, the bond would not be effective.

Regarding the present unsatisfactory financing of buildings. The building and loan associations, mortgage companies and other money lenders build up a profit on loans they make by sale of securities of bonding and mortgage companies. They assist contractors and promoters mostly and put the largest possible mortgage on a building. The purchaser of a bad building has only one possible chance and that is the enhanced value of the real estate.

Condition could be met in this way: Have clinics in architecture. We should give a certain part of our time to the public, and inform them how to finance themselves. An impartial agency should advertise any inflated appraisals and loans.

In Chicago are some individuals (personal profit motives) who have the endorsement of one of the committees of the A. I. A. called the Bureau of Certified Building Registry. They will certify to the public or mortgage company or bank the real value of the building in all details. They will give a mortgage company a certified appraisal of a building (in any place). Through the A. I. A. we might certify the buildings that are properly built by placing a seal on the buildings that are built under full control of an architect. The individual architect could be given a certificate that he can keep, with copy to the owner. Surety bonds should be advertised. The national surety company has advertised the architects and would probably cooperate.

There are a number of building failures in San Francisco and Oakland on account of promotion schemes. San Francisco has only 40 square miles, much of which shows poor architecture, both in the business and the residential district. Promotion schemes should be stopped before it is too late. San Francisco should take means to stop it.

Mr. Reid of Berkeley: There are objections to small-house service. People copy plans. Also objections to A. I. A. contract forms on the ground that anyone can purchase them.

Mr. Hunt of Los Angeles: I believe that there will be too many architectural schools and colleges. The people have more money than taste. No background of culture. This association could have a definite campaign looking toward the giving of lectures in high schools by men who know the work, and courses of lecture in minor colleges to prepare clients to understand the work of those taking up the profession in the colleges at this time. Rather than have more colleges of architecture, we need more training of the people to appreciate the work of men who are being trained as architects.

Mr. Soule of Santa Barbara: The only practical way is to establish definitely a speakers' bureau, where one may turn to get such information. Mr. Allen might be asked if he would not head a speakers' bureau to furnish speakers.

Mr. Evers of San Francisco: This matter will be referred to the Education Committee. A standard course could be prepared and provide architects in different

parts of the State. High schools would be very glad to get a course in architectural appreciation with a short history of architecture.

Howard Bissell of Stockton: I move that it is the sense of this meeting that one of the definite activities of the association for the coming year shall be the establishment of a course for the appreciation of architecture, which can be sent out to the various parts of the State and given in the high schools under the auspices of the association. Seconded and carried.

The secretary read the names of each advisor and asked that all those present arise at the call. Present were: Marshall R. Lawson, Long Beach; Stanley G. Wilson, Riverside; J. S. Siebert, San Diego; Winsor Soule, Santa Barbara; Wm. F. Herbert, Santa Rosa; Howard G. Bissell, Stockton; Henry C. Collins, Palo Alto; Leonard F. Starks, Sacramento; Ralph Wyckoff, San Jose; Wm. O. Raiguel, Monterey county; C. J. Ryland, Fresno; Ralph D. Taylor, Susanville; Jas. T. Narbett, Richmond; Chas. F. B. Roeth, Alameda county; Mark T. Jorgensen, San Francisco.

Each advisor said a few words and gave the condition of collections in his district.

Edwin Bergstrom of Los Angeles, treasurer of the American Institute of Architects, read a very interesting paper which he had prepared for the annual convention of the A. I. A. in St. Louis, last May, on the "Architect's Budget."

A motion was made that the work of the Executive Committee to date be ratified by the convention. Seconded and carried.

The meeting adjourned October 6, 12:30 p. m., to meet at the call of the Executive Board officers.

On the afternoon of the 6th a number of the delegates were entertained on a motor trip through Burlingame and Hillsborough to the country place of Garfield D. Merner (winner of A. I. A. Honor Award, 1927).

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WELCOMING ADDRESS

BY A. M. EDELMAN
Chairman Executive Board

GENTLEMEN of the architectural profession, members of the State Association of California Architects, I greet you and in doing so I desire to express my thanks and appreciation for the honor you have conferred on me in electing me your first Executive Chairman and I extend a hand of welcome to all in attendance at this memorable gathering.

This is a day for rejoicing, for it is the opening of the first convention of a pioneer association of California architects. This is an assemblage of men from all parts of the State and it is the first successful attempt at organizing an association of all architects.

We, as architects, have been backward in emulating the example set by other professions who are organized for public welfare as well as for their mutual benefit, but now we are awakened to the fact that individually we can accomplish very little and only through organization can our aims and objects be realized.

What are our aims and objects? They are:

To unite in a close fraternal association all the architects in California.

To study the problems of the architectural profession as affecting the public welfare in California.

To disseminate among the architects the ideals of our national body, the "American Institute of Architects."

To inform the public of the value of an architect's services and the significance of his title "architect" in California.

To protect the heritage of natural beauty of our glorious State and to assure to the Commonwealth of California that the structures reared by man will enhance and protect that natural endowment.

To extend those high qualities of art and architecture, present in our public buildings and palatial homes and for which our State is now famous, to the small dwellings, the apartment houses and our commercial structures.

To stop the disfiguration of our cities with unsightly buildings, and to assist our public officers in a proper development, that our cities may in the future be light, healthful and enjoyable as a place to live and work.

To develop the arts of sculpture and painting in our buildings and public places.

To cooperate with kindred professions and associations and the manufacturers toward securing good building by a program of good architecture, sound engineering design, good construction and the use of good materials.

To protect by good architecture and sound construction the interests and security of the investing public, the banks and all financial institutions.

To further legislation designed to safeguard the public in matters of safety, health and sanitation in buildings and to actively oppose legislation on these matters which is contrary to the public interest.

This association is but in its infancy and it already shows its strength both in number and enthusiasm. Since its inception last May the organizers, preliminary officers, permanent officers, with the Executive Committee and Advisory Councils, have been working incessantly. Semiweekly meetings have been held to whip in shape a constitution and by-laws and other important data for our guidance. Its members are responding very favorably to the calls made by the Executive Board and shows all earmarks of continuing to be a healthy, successful and permanent association, organized for the benefit of the citizens of the State as well as the individual members. Architecture is defined as the art of building with safety, combined with a view to beauty and magnificence. Architecture is the oldest of the arts. Its first manifestation was at the beginning of civilization, when mankind prepared protection from the elements. Later on architecture became a necessity and today it is the only one of the arts that is a necessity. All others are luxuries.

In order to protect and safeguard the public from the incompetent builder and architect and in order to promote sound architecture, laws had to be enacted and the pioneers, our predecessors in this noble profession, after untiring efforts, had in 1901 an act passed by the State Legislature regulating the practice of architecture. It required a great amount of labor and exertion on their part to accomplish it and, fortunately, it is a good act handed down to us, and now with some modifications which we hope to make it will be much better. Regarding this present act and the proposed amendments to it, I will not dwell. The subjects are to be handled later on in the program by able speakers.

We have prepared an excellent program for your consideration, and I specially request and urge all representatives to attend the sessions on time and to participate in its deliberations, so that the business can be expedited.

Again, my friends and fellow members, I welcome you and thank you.

THE PRESENT UNSATISFACTORY SITUATION FROM THE POINT OF VIEW OF THE STATE BOARD OF ARCHITECTURE

ADDRESS DELIVERED BY JOHN J. DONOVAN

FRIENDLY REMARKS by Mr. Edelman make the order to speak more easily filled. The subject assigned to me is, "The Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

Regarding this situation there are two essential points that might be mentioned and discussed which exemplify the irritation of that unsatisfactory situation. One is the impotency of the State Board of Architecture to cause general enforcement of the State law governing the practice of architecture. The other, equally as essential, as I see it, is that the State Board of Architecture has no control over the expenditure of the funds which pass through their hands and which should rest with them for disposal to pay legitimate expenditures and aid in the enforcement of the law.

Referring to the first, it is common knowledge that, notwithstanding the law, men practice architecture in the State of California without a certificate with impunity. This is due largely because of the attitude of mind of the judges presiding in many of the lower courts regarding the law and its enforcement. There have been some convictions which have given strength to the law; on the other hand, there has been flagrant disregard for the enforcement of the act by some of the judges of the lower courts, whose maudlin sympathy prompts them to view the act as one that prevents a man from making a living for himself and his family. They lose sight of the real purpose of the law, which is to protect the public and safeguard the lives, health and happiness of the people of our State.

Some time ago it was believed that, if the law was changed so as to make it more drastic, enforcement would be more effective. However, in discussing the matter with members of the legal profession, as I have of late, I find they advise against a more drastic law on the ground that, when an enforcement is considered excessively drastic and heavy penalties are attached to conviction, it is very difficult to obtain convictions. In other words, drasticity could easily nullify enforcement.

What we should endeavor to accomplish are effective convictions and a recognition for the validity of the law, just as is recognized in our traffic laws. For instance, if a man parks in front of a garage or in other places where such parking is a violation of local ordinances of State laws, or if, for speeding, he is fined a nominal fine or receives a nominal sentence, it is very likely that the offender will be very careful of his conduct when driving an automobile. So, too, if we are able to obtain convictions where men disregard the law relating to the practice of architecture and those convictions are consistent with justice, we can rest assured that the number of violations will diminish and probably cease to exist eventually, excepting possibly in isolated instances. That is one reason for this organization, namely, the State Association of California Architects, for coming into existence. This organization is the hope of the State Board of Architecture and I personally feel it is the hope of the profession as well.

Now, touching for a moment on the other impotency, namely, regarding the control of the funds. The very fact that we are not able to use the funds to bring about prosecutions, or to employ special investigating agents to aid in prosecution, is something that the State Association of Architects will help to remedy, and there is no question in the minds of the members of the Board regarding this. The proposed amendments to the law embrace this remedy and your State Board will function much better because of the added influence given to their deliberations and actions.

I do want to say to you, as a member of the State Board, and I feel I can speak for the other members of our Board, that it is cheering indeed to see so many members of the architectural profession at this meeting. It is cheering to observe the splendid response you have made to this call. It shows that you are intensely interested in the welfare of the profession and this means, of course, you are acting in a way to develop the individual's welfare as well. To me that is one of the most cheerful and hopeful signs that resulted from this movement of banding together all architects in the State of California, so that by their union the public has greater protection, the law will bear more respect, the standards of fitness among the members of the profession will be raised, and the welfare of the men of the profession, both individually and collectively, will be improved, and I am very happy indeed to be part of this very auspicious movement, which is bound to mean so much to the State, our people and ourselves.

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THE CALIFORNIA SITUATION FROM THE POINT OF VIEW OF PUBLIC UNDERSTANDING

ADDRESS DELIVERED BY HARRIS C. ALLEN

THIS SUBJECT of public understanding—or, rather, misunderstanding—is no new thing to the profession here. It is affected by the condition of the large illegitimate practice prevailing, in three main divisions: one, regarding the public press; one, the general public; and one, what I might call public contacts of architects with such concerns as realtors, chambers of commerce, material dealers, and a great many other organizations, in connection with building activities.

First, the press is always prejudiced against legitimate architects, and I believe that this is quite largely due to the prevalence of illegitimate architects. Architects, of course, cannot advertise, and the press looks upon it, naturally, from the commercial point of view, and they publish very much less work of real architects. They praise the poor work that is done; they very seldom print architects' names; they are much more interested in furnishings and decorations than design and construction. The actual result of this is that the community develops architecturally, not with the help of the press, but in spite of the press, and in spite of the fact that the press does not recognize its obligation to the community in this respect. The papers give correct and educational comments on music, fine arts, the drama and literature, and it is quite obvious that if all buildings were designed by competent men, the press would unavoidably take a different attitude.

The general public is getting more and more interested, but very much confused, and the more intelligent laymen disapprove of a great deal of building that is going on, and are inclined to blame the sins of our imitators upon the profession. They do not discriminate. Their opinion of architects is definitely lowered by a lot of the terrible work they see around them.

It happens that in part of my time, spent in connection with an architectural publication, I see letters and I have interviews and am in touch with the general public outside of my professional capacity, and I find that they are constantly confusing architects and designers and the untrained, incompetent men. They often ask where they can get books of architects' plans and where they can get means to improve the contractors' plans that are given to them.

Another matter is that of unfair competition, in which the owner gets free choice of plans. We are all familiar with that condition, but I think perhaps we don't realize it is leading unfortunately to more and more private competitions among real architects, which is brought about by the efforts and offers of unlicensed men, contracting firms, etc. As regards our contacts with the public in the form of real estate men

and other people concerned more or less with building, you would think that these men ought to know better, but they don't. With few exceptions, they are ignorant of professional ethics and the relations of architects with each other; and this is largely due to the unethical practitioners who have no scruples about cutting fees or offering commissions.

Chambers of commerce and a good many other organizations of business men are apt to look upon architecture as a business rather than a profession, and, instead of an asset to the community, they look upon it as a burden, or at least as merely one of the businesses that is supported by the community.

This present disregard of the act to regulate architecture is so closely connected with the misunderstanding of architects and architecture that it suggests the description of charity, "It creates half the suffering it relieves, and cannot relieve half the suffering it creates."

We all know that there is a great obligation on our new association to work for a better public understanding, which will grow increasingly easier as the practice of illegitimate designers and builders decreases.

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THE CALIFORNIA SITUATION FROM THE ARCHITECT'S POINT OF VIEW

ADDRESS DELIVERED BY H. ROY KELLEY

SINCE my practice is mostly in the field of residence work, my observations are based largely on the situation as I have found it in the residence field. As we all know, a very small percentage of houses are planned or designed by architects, so it is there that the large percentage of incompetent designer-builders are doing the greatest harm.

Let us consider for a moment the problem that faces us today in the planning of a home. Economic changes resulting in the increased cost of materials, as well as the increased cost of maintaining labor and servants, have forced upon us economic changes in the size of our homes and the small home of today has become small indeed. This means that it should be compact, economic in its distribution of space and economic in its use of materials; but withal it should be livable, convenient, simple in form and detail, and should have such character as to make it acceptable to both its occupants and the community at large.

In the design of our homes we have borrowed from the French, English, Italian and Spanish. A study of the English cottage, the small French, Italian and Spanish house, the New England Colonial house, the Pennsylvania farm house and the early California house shows the utmost of simplicity in character, form, detail and construction. If we will analyze the best examples of these types we will see that it is this very simplicity which causes us to admire them.

The causes prompting these early people to develop these simple types of homes were a result of economic and social conditions. They were simple and modest people, yet they had appreciation for the livable qualities of a home. They had little skilled labor; they had to pay attention to economic considerations; and in most cases had to build their homes as quickly as possible. These causes resulted in their simple, modest and unassuming houses, which, by virtue of those qualities, are as beautiful and charming today as when they were built.

And so, if we, today, will take a lesson from them, be prompted by the same considerations as they, make economy a matter of simplicity of form and detail rather than the use of poor materials and outrageous construction, then we will build homes that will "live" instead of being "out of date" within a few years.

The successful designer of homes has learned this. Simplicity in plan, detail and construction, modesty and restraint in the use of ornamentation and embellishment (all of which make for greater economy and character), are, or should be, part of the architect's training.

But has the "jerry-builder" or the "designer-builder" the ability of background of training to qualify him to meet this problem? Is he not, almost universally, building the most vulgar, elaborate, ornate, uneconomically planned houses, and keeping the cost down by flimsy and dishonest construction?

I think that right here the architect's objection to the designer-builders should be clearly stated. The architect does not object to the designer-builders as such. He objects to them as a class, because, as a class, they are totally unqualified to do the job they are pitifully attempting to do.

There is no class of men in public life who are more interested in their work, or have a greater desire to give satisfactory service, than the architects. As a class they love their work, they are self-sacrificing, studious, hard-working, desirous of giving the utmost in service and satisfaction, and they work religiously to obtain buildings which will be as beautiful and well constructed as their ability will permit. Almost unquestionably they will waive the matter of expense of production where that becomes necessary to obtain justifiable results.

Contrast this, then, with the class of builders, designers, real estate organizations and others who are attempting to do the work of the architect. In the first place, they are purely commercial in their organization and in their motives. Their object is too often, not a question of how well they can plan and design a building, but rather how quickly and economically they can do it for the fee involved, which in most cases is entirely inadequate. They are seldom qualified by education, training or experience to handle the problem of plan, design or construction, and they have little comprehension of the necessity or advantage of study and research. Their method is either a feeble and pathetic attempt to copy successful examples of the architect's work or an attempt to create something unusual, the result of which is hideous in mass and color, outrageous in construction, wasteful of labor, materials and space; a defiance of all the principles of good planning, correct design, propriety, dignity, sobriety and livableness; and, above all, completely out of harmony with its environment, and a disastrous depreciation of surrounding property values.

Let us trace the origin of most of our designer-builders.

Post-war prosperity and our tremendous increase in population have contributed in large volume to our construction industry, principally the building of homes. The number of buildings necessary was at first greatly in excess of the capacity of architects. It was but natural, then, in such a heyday of building activity, that most of our architects were very busy designing the larger buildings and had a tendency to overlook the residence field. Those who had made a reputation for themselves for residence work found themselves well supplied with large houses to do, and found it inexpedient to devote attention to smaller homes.

The younger men in the profession who were qualified to do the smaller homes were tempted to linger on in the employ of the larger architects, rather than take the responsible step of establishing themselves.

The result has been that someone has had to take over the job of design in connection with the tremendous volume of home construction, which has always been, and always will be, our greatest and most consistent construction activity. How has this been done and what are the results?

Every enterprising shoe merchant or drug-store clerk who has come from the Middle West to this land of sunshine, finding his own field overcrowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry—building.

Having nosed around and gotten a smattering of super-

ficial knowledge of building, and with a small amount of capital to invest, he soon takes a flyer and we then have another "builder" in our midst. Having built one or two houses and having become familiar with blueprints, he soon becomes very bold, and his next step is to attempt the designing of a few houses himself. He is now a "designer and builder." His one aim is to make money; the more the better. He is not primarily interested in, nor by experience capable of, planning with economy, using materials properly, or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architect's endeavors. And, most unfortunate of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly planned and poorly built houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "designers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, the economic and esthetic benefits that accrue to the client who employs one.

The architect has learned what it costs to plan and supervise the construction of different types of buildings, and when the designer and builder, real estate builders or others undercut that fee by 60 or 80 per cent, the architect knows that they cannot give adequate service; in fact, they have no comprehension of what adequate architectural service is.

The big difficulty is that the public, in the mass, is indiscriminating and unable to distinguish good service or good construction from bad, until it is too late. Most people are inclined to place architectural service entirely on a basis of price, without the realization that they are penny-wise and pound-foolish.

I have an intimate knowledge of many cases where a designer-builder was chosen in preference to an architect because he agreed to perform the service for a ridiculously low fee, or for no fee at all—presenting the anomalous offer of "free plans."

A study of the completed work showed a result not only impotent and nondescript in character but extravagant in purposeless ornamentation, poorly constructed, poorly planned, wasteful of materials, labor and floor space, adding not only to the initial cost but greatly multiplying the servant problem or cost of maintenance. These added costs would have paid a good architect's fee several times over.

Then there is the question of the value of the building as an asset. The National Association of Realty Boards in its recommendations to prospective home builders advises the selection of an architect, stating: "A good architect is worth his weight in gold."

An analytical study of fine residence districts discloses the fact that those which attain the greatest appreciation in value are those which have been improved with not always the largest homes but the best-designed homes. The best residence districts will show that nearly 100 per cent of the homes have been designed by architects.

On the other hand, countless potentially fine residence districts have been unalterably ruined and property values everlastingly depreciated by the misguided types of homes that have gone in—designed by those who have no more business designing homes than a blacksmith would have in performing a surgical operation. This is an injustice to the property owner and he should have a means of protection against it just as he has been given the protection of zoning, which, by the way, was at first regarded as unconstitutional but sustained by the courts.

As I have said, we are not prompted by motives of envy and jealousy in our objection to the designer-builders. Many designer-builders have become certificated and are now architects doing creditable work. It is the incompetent designer-builder we object to, the one who has no ability or training and merely attempts to copy the architect's work.

Wallace Neff did a very interesting house with a circular entrance motif, well proportioned and the house was large enough to stand it. Within six months the landscape was infested with miniature bungalows all designed in the silo-Spanish style and paying court to a round house.

Someone else designed a well-proportioned house with a portion of the second story overhanging. Again the designer-builders got busy and soon we had a plague of houses badly broken out with over-developed second stories. And, likewise, some of George Washington Smith's and others' motifs have been misinterpreted and we have with us—pointed arch studio windows, deformed egg-shaped landscape windows, parasite second-story chimneys, bunion-buttresses, skyhook balconies, and other monstrosities, to say nothing of what has descended upon us in the countless ready-cut, lumber company and mail-order designs, with a mixture of igloo-Spanish, prehistoric English and box-car Aztec, garnished with gangreen, woodwork, hot tamale roofs, immoral ornaments and jazzy paint shouting aloud in its glamor.

These designers have out-architected the architects, and the poor misguided public in its quest for something different has ravenously eaten it up and then acquired an awful stomach-ache.

And the most woful part of it all is the criminal manner in which they build. They wrap up the worst kind of junk in the most enticing sort of a gift package. I have watched many of their houses under construction. I have seen the worst kind of framing, construction, plumbing, concrete work and plastering, embellished with the most expensive and enticing decoration, colored tile, wood paneling, beamed ceilings, carved woodwork, colored bathtubs and all other kinds of bait, to ensnare the poor gullible public with houses which are healthy looking but badly diseased inside, needing constant medical care for the duration of their short lives.

The architect is temperamental and by force of his training adverse to such practices and it hurts him to see such practices going on. That is why he objects to the "designer-builder." His objection is based entirely on the grounds of the incompetency of designer-builders as a class to qualify for the work they are attempting to do.

* * *

PROSPECTS FOR THE FUTURE IN THE PRACTICE OF ARCHITECTURE IN CALIFORNIA

BY WILLIAM I. GARREN

TO SPEAK of the future presupposes a past differing from what the future might be. If the past is a happy one, obviously it continues as a past without the necessary future. It is the law of moving bodies and conservative society that prevents changing a happy past to an uncertain future.

It so happens in the case of architecture that the happy past, created so many centuries ago, is in such remote places that neither we nor the public here and now can benefit by it. The recent past or the present modern period (as differentiated from older modern periods) is a period of great and glorious finance with a necklace of art and architecture, sufficient to ornament the surface and mislead the unsuspecting public.

California has had the era of builders doing California bungalows and Mission houses. They were followed by an era of real estate developers. These hydraulic pioneers applied their wash of promotion and extracted the down payments, leaving the dross of ugly, cheap, prize-package houses to wither

in the autumn of depreciation and obsolescence. In the end these houses in many cases reverted to the mortgage holders. These were the schools, the public schools, for the "jerry builders," supported by public instalments, and graduating promoters, designers, architects (N. C.), financial engineers and building detractors.

Homes for the graduate builder were in too small units. People annoyed the builder with demands for pink in place of white; others demanded tile roofs; and still others, reading the latest Vanity Fair, wanted dressing tables in their shower baths, or perhaps green toilet seats. These things were disturbing, to say the least.

In desperation the detractor searched for a larger commodity to sell—a new prize package—disguised in first-year income, high interest return and rentals. The commodity presents itself in the tenement house. The tenement house, misnamed by social agencies, has been renamed apartment house by promoters. The apartment offers an opportunity to make a grand or multi-dwelling where the ladies can come and rent, but not annoy the builder with changes. The mortgagee may inquire of value, but never of quality or cost. The purchaser is pleased to pay 10 per cent down and let the rents do the rest. In the prospectus, the rents pay the light, heat, water, insurance, taxes and what-not, and at the end of ten years the prize pays for itself and the owner retires (to the poorhouse) to enjoy the years of perpetual prospects which never materialize.

One moment—where does architecture come in? Is not this an article on architecture? Yes, oh, yes, the apartment house has architecture in the form of marble steps, perhaps a mahogany door with leaded beveled glass and side lights, and paneled entrance hall with crystal fixtures, and here, dear public, the architect is discharged and the designer or speculator completes the picture.

Oh, what a past with these virgin hills of San Francisco, overlooking the bay and ships and Golden Gate, and many beautiful cities of California, with streets, sewers, lights, gas, electricity and street cars, all paid for by taxes out of public funds! These hills of California cities beckoned the charitable and art-loving speculator to come and dig the gold.

And in the presence of this ever-continuing desecration the architects are apathetically lending their support, furnishing plans without supervision, architecture without study and service without profit. Invested millions and miles of tenements await the only day of promise when the enhanced value of the land will absorb and wipe out this terrible waste —obsolescence.

After years of effort and struggle against an uninformed public, the Tenement House Law was passed. The public, sitting back, enjoys this new-won security—security from what? Security from tuberculosis and ill health, and nothing more. The Tenement House Law, instead of being the minimum and the guide, has become the standard and the rule.

The Tenement House Law, if carried out to the minimum of courts and rooms and shafts on interior lots in California cities, leaves nothing but certain and preordained architectural obsolescence as its result. Such buildings cannot be lighted properly—cannot be ventilated properly and cannot give sufficient privacy to tenants to endure the competition of newer districts, newer buildings and modern improvements. These buildings have been conceived on a first-year rent basis, a five-year architectural program, a two-year non-repair plan, a one-year second mortgage, and 8 per cent interest, 2 per cent of which is discounted into the cost. The owner has no alternative other than horse-trading into a better position (such apartment houses, because of their failure, have developed the custom of real estate trading or gambling) or holding and taking the eventual loss. A fortunate circumstance at times, in the form of enhanced real estate value, overtakes the depreciation and pays the loss.

A study of the building permits for the city of San Francisco for the first 8 months of 1928 discloses a deplorable condition, shown in the table at bottom of page, with re-

[Concluded on page 53]

*TABLE SHOWING VALUE OF BUILDING PERMITS FOR EIGHT MONTHS, 1927-28

Classification	*Total value Dollars*	*Value of work done with full architect's plans and supervision*	*Value of work done with plans furnished by architects to builders or speculators without supervision*	*Value of work done without architect's plans or supervision*
Homes under $7,000	$ 3,920,000	$ 170,000	$ 300,000	$ 3,450,000
Homes and flats over $7,000	1,290,000	610,000	310,000	370,000
Apartments and hotels	8,980,000	2,020,000	3,100,000	3,880,000
Hospitals, banks, theaters, public and semipublic and office buildings	1,450,000	1,250,000	.....	200,000
Commercial, stores, industrial, miscellaneous	4,550,000	1,150,000	.....	3,400,000
Total all work	$20,190,000	$5,200,000	$3,710,000	$11,300,000

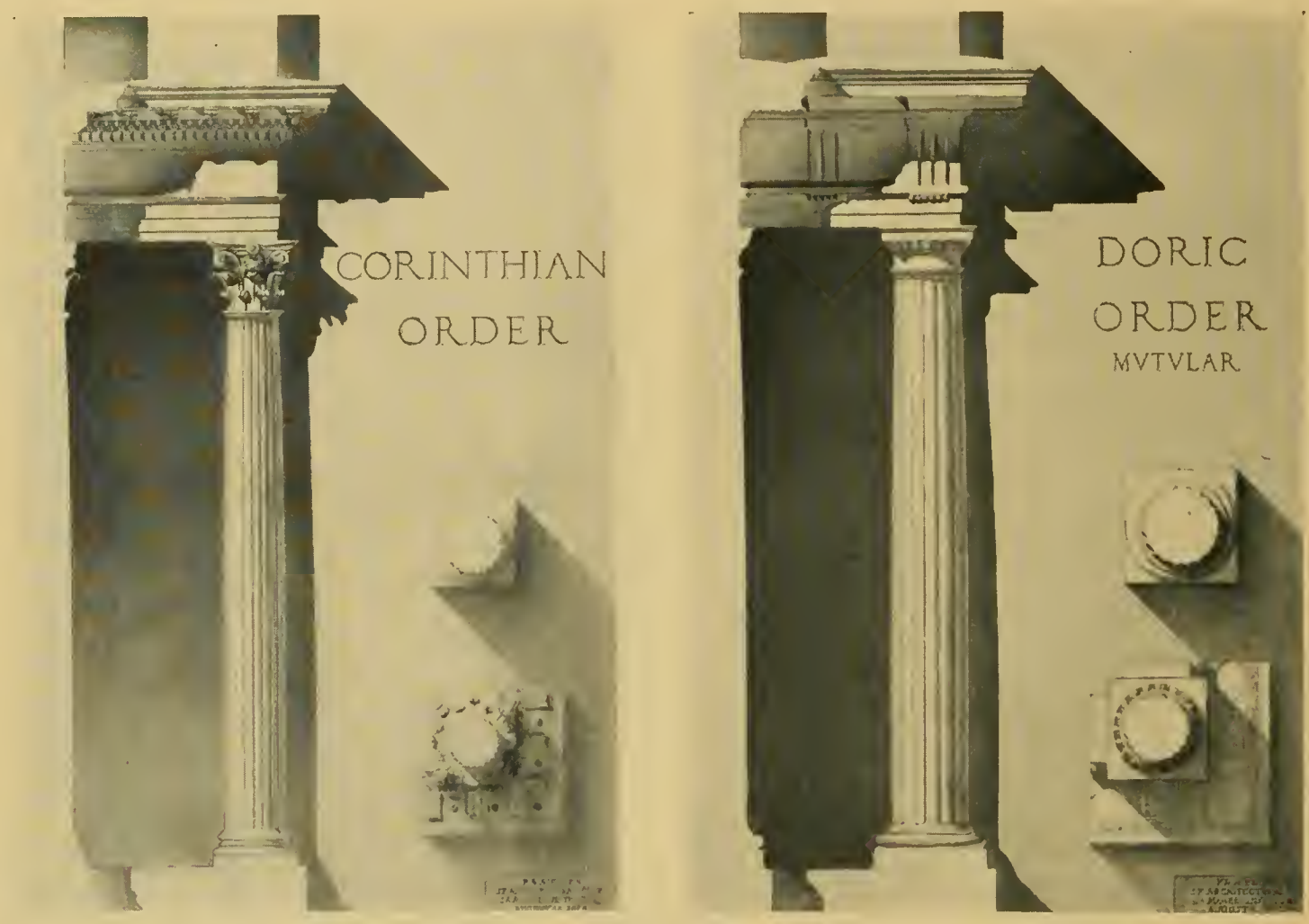
*TABLE SHOWING NUMBER OF BUILDING PERMITS FOR EIGHT MONTHS, 1927-28

Classification	*Total number of buildings*	*Number of buildings done with full architect's plans and supervision*	*Number of buildings done with plans furnished by architects to builders or speculators without supervision*	*Number of buildings done without architect's plans or supervision*
Homes under $7,000	900	52	50	798
Homes and flats over $7,000	135	27	22	86
Apartments and hotels	135	55	40	40
Hospitals, banks, theaters, public and semipublic and office buildings	200	130	..	70
Alterations	300	62	10	228
Commercial, stores, industrial, miscellaneous	114	20	5	89
Total permits	1784	346	127	1311
Total percentage as above	100%	19.3%	7.2%	73.5%

*NOTE: This information was taken from the record of San Francisco building permits. Although not required to, most architects handling work put their names voluntarily on all permits. Due to the above prevailing condition, the table may contain slight errors.

PRIZE RENDERING, THE CORINTHIAN ORDER.
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB

PRIZE RENDERING, THE IONIC ORDER.
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB



PRIZE RENDERING, THE ORDERS.
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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HARRIS ALLEN, President

HENRY H. GUTTERSON, Vice-President

JAMES H. MITCHELL, Sec.-Treas.

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LESTER HURD, three years
JOHN REID, JR., two years
JAMES S. DEAN, two years
EARLE B. BERTZ, one year
FRED H. MEYER, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, A. I. A., will be held at the Hotel Mark Hopkins on November 27, 1928, at 6:30 p. m. Dinner as usual.

OCTOBER, 1928, MEETING

The annual meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on October 30, 1928, at 6:30 p. m. The following members were present: Messrs. Raymond W. Jeans, Mark Jorgensen, Morris M. Bruce, Harris C. Allen, William J. Garren, F. H. Meyer, Warren C. Perry, Ernest H. Hildebrand, Ellsworth E. Johnson, Louis C. Mullgardt, Ernest Norberg, J. H. Mitchell, George R. Klinkhardt, G. F. Ashley, Ralph Wyckoff, Ernest Coxhead, A. McF. McSweeney, P. J. Herold, William W. Wurster, Albert J. Evers.

Guests present were: Messrs. Edgar Walter, C. Jefferson Sly, Francis P. Watts, Lawrence H. Keyser, H. Langley, James Magee, Irving F. Morrow, H. P. Chapman, Ira H. Springer, Ernest E. Weihe.

MINUTES

The minutes of the previous meeting were approved as published.

ANNUAL ADDRESS OF THE PRESIDENT

President Allen addressed the Chapter with his annual report.

REPORT OF EXECUTIVE COMMITTEE

The secretary read the report of the Executive Committee. It was moved, seconded and carried that the report be accepted.

REPORT OF SECRETARY-TREASURER

The secretary-treasurer reported in detail, showing cash on hand in the general fund on October 1 amounting to $550.33, of which $510 belongs to the Committee on Honor Award for Craftsmanship; and $1,498.76 in the education fund. It was moved, seconded and carried that the report be accepted.

REPORTS OF STANDING COMMITTEES

Mr. Morris Bruce reported for the Committee on Practice.

Mr. Frederick H. Meyer reported for the Committee on Legislation and the Code.

Mr. Harris Allen presented a report for Mr. John J. Donovan, chairman of the Committee on Architectural Relations.

Mr. Warren C. Perry reported for the Committee on the Club Library and on Education.

Mr. Raymond Jeans reported for the Committee on Exhibition and Honor Awards.

REPORTS OF SPECIAL COMMITTEES

Mr. Ernest Hildebrand reported as the representative to the Central Committee of the Builders' Exchange.

Mr. Ernest Norberg reported for the Committee on Drafting Room Standards.

It was moved, seconded and carried that the above reports be received and placed on file.

NEW BUSINESS

It was moved, seconded and carried that the balance of $124.98 due from the State Association of California Architects be subscribed to that organization.

ELECTION OF EXECUTIVE COMMITTEE AND OFFICERS

The report of the Nominating Committee as presented at the September meeting was read by the secretary. There being no further nominations for officers or Executive Committee, it was moved, seconded and carried that the secretary cast the ballot for the following nominees, who were duly installed:

President, Harris C. Allen; vice-president, Henry H. Gutterson; secretary-treasurer, James H. Mitchell; directors (for 3 years), Albert J. Evers and Lester Hurd.

(Directors John Reid, Jr., James S. Dean, Earle B. Bertz and Fred H. Meyer are serving unexpired terms.)

PROGRAM

Mr. Francis Watts, with Harris Allen at the piano, rendered several vocal selections, which were most vigorously applauded.

Mr. Edgar Walter, San Francisco sculptor, world traveler and student, spoke to the Chapter on "Modern Art and Architecture in Europe." The relations of painting, sculpture and architecture and their modern phases were delightfully and instructively presented by Mr. Walter. The meeting passed a vote of thanks to him for his interesting and entertaining discourse.

Mr. Lawrence Keyser, Mr. Ernest Weihe, Mr. James Magee and Mr. C. J. Sly spoke to the Chapter on the activities of the Architectural Club, giving an outline of the educational and social work being done for its members. To illustrate the work, meritorious drawings by students in the Club classes were exhibited.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL, Secretary.

INSTITUTE AND CLUB MEETINGS

The Los Angeles Architectural Club

The Los Angeles Architectural Club held its regular monthly meeting on October 23 at the Artland Club, 1719 Figueroa street. Members were entertained first by the club quartette, and then by Bert Langley with his cigar-box instrument.

The speaker of the evening was Clark Baker, Sr., a representative of the National Lamp Works of the General Electric Company at Oakland. Baker used many ingenious pieces of apparatus to demonstrate the principles of illumination, its effects and the necessities of correct control. His talk, "A Glimpse into the Future," terminated with a brief sketch of the history of lighting fixtures, coming up to the ultra-modern. Designs displayed in this last group caused much discussion among the members of the club.

The November meeting will be held on the 20th. Charles Loomis will speak on "Business Mortality."

The Small-Home Plan Bureau, under the supervision of the Los Angeles Architectural Club, is conducting a small-house competition for the students of the architectural department of the Polytechnic High School. Prizes to be awarded are: First, a year's membership in the Los Angeles Architectural Club; second, a set of "Architectural Digests;" third, a year's subscription to "The Architect and Engineer;" fourth, a year's subscription to "The California Home Owner;" and three special prizes of one-year subscriptions to THE PACIFIC COAST ARCHITECT.

The Builders' Exchange Association has turned over its collection of plans to the Small-Home Plan Bureau, in recognition of the bureau's efforts for effective service to the modest home builder. All plans of the Small-Home Plan Bureau are subject to the approval of a committee of the Los Angeles Architectural Club, under whose supervision it functions. As the plans of the Builders' Exchange will considerably augment the bureau's collection, the builder will be offered a wider choice in the selection of plans for his small home.

All members are urged to submit their designs for the Christmas card competition. The closing date is December 18, and the cards will be on exhibition at the December club meeting. Prizes will be Guptill's "Sketching and Rendering in Pencil" and his "Pen and Ink Drawings."

* * *

The San Francisco Architectural Club

The San Francisco Architectural Club held its usual monthly meeting on the evening of October 3 with President Lawrence Keyser presiding.

The most important business of the evening consisted of the changing of an old rule, whereby everyone who enters the Analytique Division was compelled to do nine plates in the classical orders.

This requirement was amended so that responsibility for the number of plates rendered by any Analytique Division student shall be in the hands of the patrons of the Beaux Arts Institute of Design, Messrs. Weihe and Frick. These two men also shall be sole judges of the quality of the work, and have full authority to say what plates, if any, shall be repeated by the student.

It is hoped that this new ruling will stimulate interest in the Analytique Class and remove the opposition toward it that has long existed. The purpose of the order class is and always should be the teaching of the proportions of the orders and a proper, clean presentation of the same by means of rendering in India ink. But time is quite an element in the education of the younger member, and especially so if he works in the daytime and studies at night. In cases of this kind a hardship is often worked on the ambitious student, compelled to render a full set of nine order plates. Under the new ruling, if his skill and ability warrant it, he may do as little as two or three order plates and fulfill all his credit requirements in this direction.

* * *

Alameda County Society of Architects

The Alameda County Society of Architects is somewhat tardy getting its fall programs under way. During late August a meeting was held at which a new set of officers was elected and a second meeting date set for September 24. This meeting was postponed until October, and this meeting was in turn called off on account of the State convention. However, according to the latest report, the Alameda Society will meet the first Monday in November, install its new officers and definitely begin work for the fall and winter.

* * *

Architects' League of Hollywood

The Architects' League of Hollywood began its fall session with a meeting called for September 5, the main feature of which was an illustrated talk by Rolf Newman on his recent European trip. Newman displayed an exceptionally fine and complete collection of photographs.

On September 12 the organization held its regular monthly business meeting. Theodore Koetzle talked on "Small-House Plans," and as a result a committee was appointed to work with Koetzle in shaping and approving a small-house publicity scheme.

A get-together meeting and discussion of plans and activities for the coming year was held on September 19, and September 26 was given over to an open discussion meeting.

On October 3 was held a meeting at which Mr. Charlton, a surety bond expert, spoke on the relation of the surety house to the architect.

For its meeting of October 10 the Hollywood League had the good fortune to secure as a speaker H. R. Glick

of Pasadena, who gave a remarkably interesting and suggestive talk on "Architectural and Decorative Ironwork." Glick is commonly rated as an authority on this subject, and his work along these lines has earned him a reputation, with many capable men in the profession, as the Sam Yellin of the Pacific Coast.

At this meeting there was also held an election of officers for the ensuing year. R. C. Flewelling was named as president; for vice-president, Ellet P. Parcher; for secretary and treasurer, Horatio W. Bishop.

Charles Kyson was made chairman of the Board of Directors, and this board now reads in full as follows: Charles Kyson, Rolf R. Newman, Edwin D. Martin, John J. Roth and V. B. McClurg.

* * *

Oregon State Chapter, A. I. A.

On October 19 the Oregon State Chapter, A. I. A., held a combined monthly meeting and special dinner party in honor of the distinguished Danish architect, L. Marnus, who is making a lecture tour of the country in which he is acquainting American architects with the very exceptional, excellent and progressive architecture that has been and is being produced in his native land. To the dinner were bidden as guests every architect and draftsman of Portland and vicinity. A goodly number of them responded, making an interested and responsive dinner table group.

Professor Marnus is a member of the Royal Academy of Denmark and therefore competent to discuss the past and present architecture of that little-known northern country. He first paid enthusiastic tribute to contemporary American architectural accomplishments, finding in them a significant promise for the future. Passing to the work of his own country, Professor Marnus traced the highlights of its development from earliest times to the present and illustrated his talk at every important point.

Preceding the dinner the chapter members met in a short meeting, at which there was informally discussed the seeming lack of power that rests with the Portland City Art Commission. Presumably this body exists and is theoretically embodied with power to pass upon and determine the architectural or artistic fitness of all buildings, monuments or the like which are public in their nature, and which set the art standards to which the city subscribes. Actually, however, the City Art Commission is apparently possessed of no authority of any consequence, since, in any decisive instance, its rulings or recommendations could and have been overruled and disregarded.

The apprentice-built house in Eastmoreland, a suburb of Portland, whose design and building the architects have supervised, is now nearing completion. Its student builders have practically completed their labors and turned the small dwelling over to the decorators, who are likewise working under the direction of the chapter members. Harold Doty, who is chairman of the committee in charge of this work, reports that a model decorative scheme has been determined upon, which is designed to harmoniously complete and accentuate the Colonial cottage style of architecture and provide an interior such as overcomes and minimizes the dark dreariness of Portland's winter months.

Pasadena Architectural Club

The Pasadena Architectural Club has been very successful in obtaining quarters in the Stickney Memorial Art Building in Pasadena. It is an old half-timber, brick and stucco house of English style with shingle roof and well-proportioned casement windows. The brick walls have been mellowed with time and the general surroundings are such as will provide splendid environment for the artistically inclined.

Already the club has established classes within the building. The life class has grown so large that it has been necessary to divide it into two sections. Several well-known local artists visit the classes and give them the benefit of their criticism and help.

A class in structural engineering is now formulating plans for the establishment of an atelier to provide the young men with training in architectural design. Several local architects who have studied under Prix de Rome and Beaux Arts professors have volunteered to coach the men studying in this class, and by the middle of the season we expect the class to establish itself along with the older classes now to be found in the larger cities of the country.

The club recently met with the Los Angeles Architectural Club and the Architects' League of Hollywood. These meetings always bring out a very enthusiastic and a representative gathering of the members and they are looked forward to with much anticipation.

The club is planning to hold monthly evening dinners, at which prominent speakers will give talks and these meetings should provide a splendid means of getting together.

* * *

POSITION DESIRED

An experienced architect, formerly licentiate R. I. B. A., with long training in design, detail, sketching, and having special familiarity with English Gothic detail, wishes to join the staff of an established architectural firm or a young architect with growing practice. Further information and references furnished on request. Box G, Pacific Coast Architect.

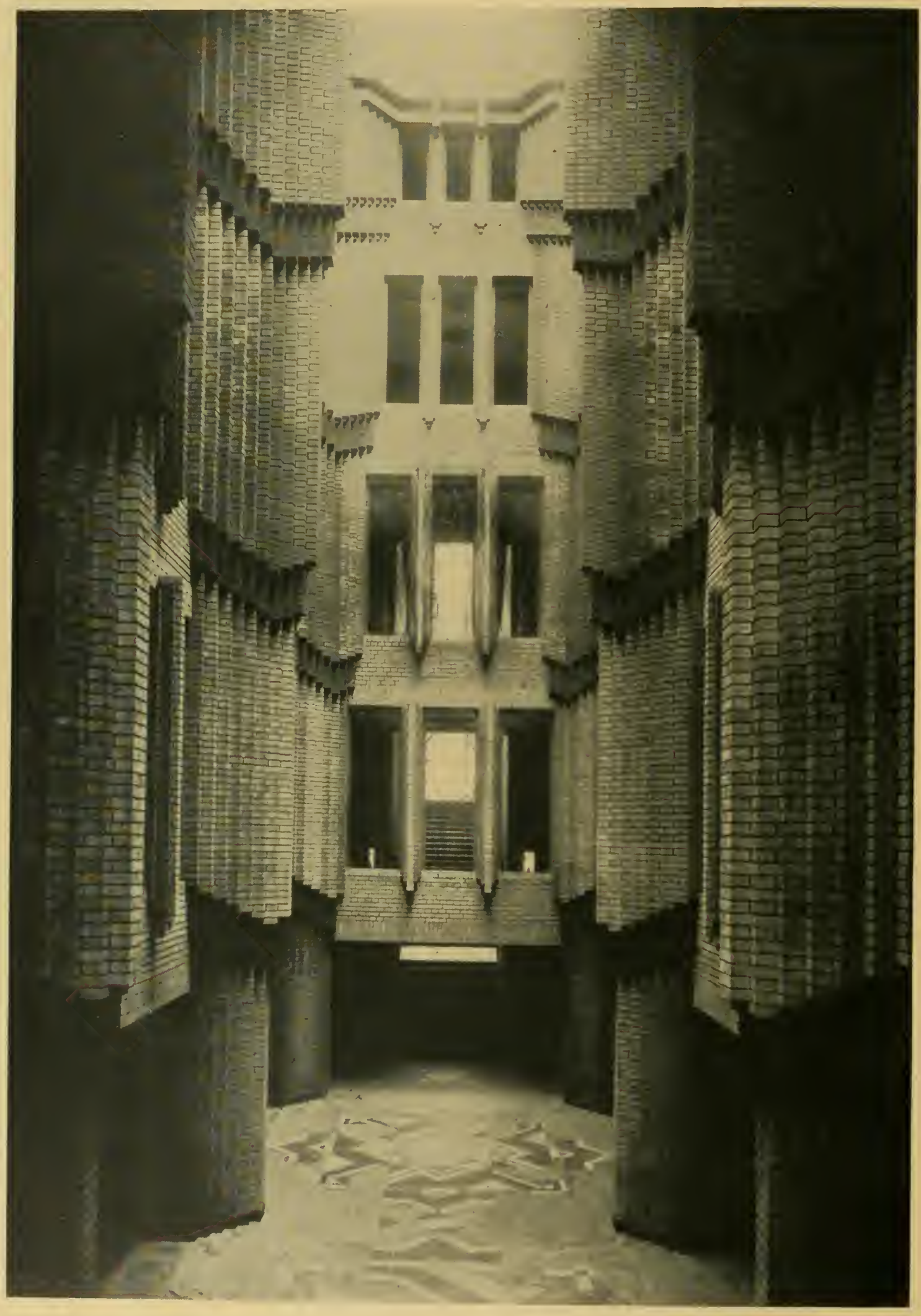
* * *

BOOK REVIEW

"*Real Estate Questions and Answers,*" by Israel Flapan, LL. B., member of the New York Bar, manager of the Bronx County Mortgage Company. 342 pages, 6x9 inches. Price, postpaid, $5. Published by Prentice-Hall, Inc., 70 Fifth avenue, New York, N. Y.

Real estate represents a great proportion of the wealth of the United States. Almost every individual at some time or other becomes personally interested in some phase of real estate. This may be an interest in a lease, a mortgage, the purchase of a home, or the purchase of income-producing property for investment. The subject of real property, therefore, is of great importance to many individuals.

This book, which contains practical questions and answers, has been prepared to help the layman to understand real estate problems, to serve as a ready reference for the real estate worker, and to aid those who desire to pass an oral or a written examination, where such examinations are required to produce a real estate broker's or a salesman's license.



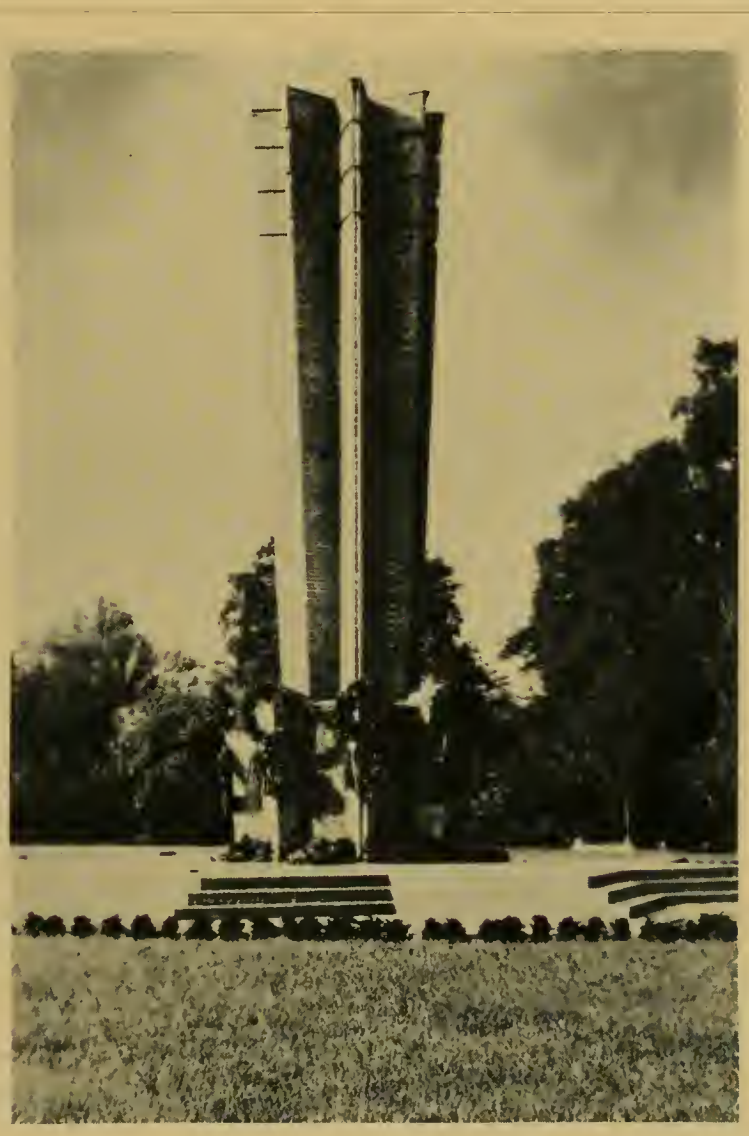
INTERIOR OF ADMINISTRATION BUILDING, HOECHST-ON-MAINE, GERMANY.
PETER BEHRENS, ARCHITECT

German Brickwork Exhibited on Pacific Coast

AN EXHIBIT of more than 500 large photographs of medieval and modern brick architecture in Germany will be shown at the exhibition rooms in the Architects' Building, Fifth and Figueroa streets, Los Angeles, during the two weeks beginning November 1. The exhibit has been brought to Los Angeles under the joint auspices of the several architectural and brick organizations of Los Angeles and the German consul in Los Angeles.

This collection has been shown throughout the East and has created wide interest both among architects and builders and with the public generally. The exhibit was sent to this country by the German Government in exchange for a similar showing of American brick architecture which is now being exhibited in German cities.

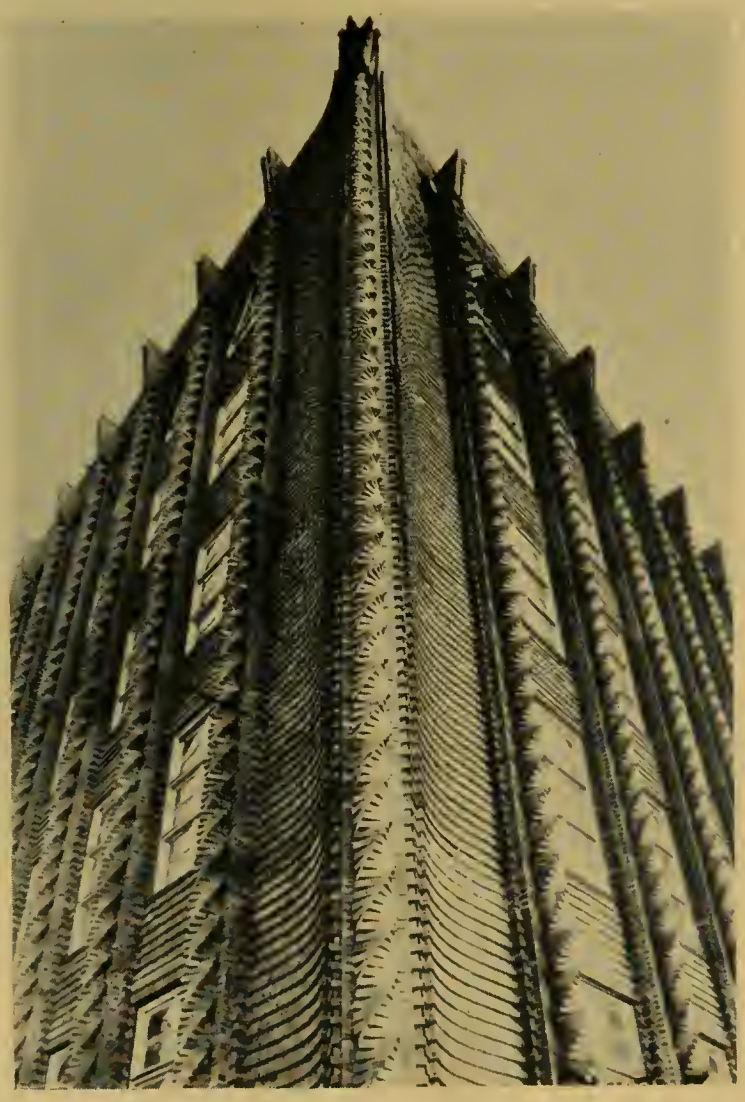
The presentation is made in five divisions, showing medieval defensive structures of brick, churches, public buildings, homes and a special section devoted to modern brick work. Particularly since the war, German architects have been doing much notable work in brick. Architects now regard their treatment of brick as the most interesting and daring architectural work being done in Europe.



Warriors' Monument in Lockstadt, Germany
Reusse & Stassen, Architects

Special visiting periods are being arranged for various architectural and civic groups, but the general public is free to inspect the collection at any time during the first two weeks in November from 8:45 in the morning until 9 at night, except Sundays. No admission charge is made, free catalogs are provided and the exhibit will be explained and interpreted by an attendant.

This exhibit of German brick work is said to be the largest architectural presentation ever collected on one material. It was first shown in America at the Art Institute in Chicago. After its tour of the cities it is to be presented to an American architectural college. It is being brought to Los Angeles through the efforts of Mr. Siegfried C. Hagen, German consul in Los Angeles, the Southern California Chapter of the American Institute of Architects, the Los Angeles Architectural Club, the Architects' League of Hollywood and the Common Brick Service Bureau of Los Angeles.



Cigarette Factory, Hamburg, Germany
Fritz Hoger, Architect

THE INSPECTOR

Uniform Building Code Movements Consolidated

A Commendable Action

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

(This is the forty-first of a series of articles on building codes)

CONSOLIDATION of two different State-wide movements for the writing of standard building regulations which might be used as recommended practice to apply uniformly in California cities is reported to have been consummated as a result of mutual agreement whereby the Pacific Coast Building Officials' Conference and the more recently launched movement sponsored by the California Development Association will combine effort to develop a building code that would be satisfactory from the standpoint of municipal interest, public safety and as it might affect the building industry and future commercial and industrial activities.

The movement for standardized building laws in California cities is one of the activities of the Disaster Insurance Committee of the California Development Association. It is reported that the California State Builders' Exchange and the League of California Municipalities will support this effort.

Unity of action is obviously essential to the success of any movement designed to coordinate regulations affecting the future upbuilding and development of a large number of cities as would be governed by any sort of standard building laws. The subject is of such importance to warrant the utmost consideration of California business and commercial interests and in particular all engaged in the business of building. The wisdom exercised by both of the organizations involved in the consolidation is noteworthy. This action is a signal achievement for all who have long sought to bring about coordination of the work on a sound practical basis.

Under the consolidated plan of procedure the original program for the work adopted by the California Development Association would carry on in substantially the same order announced in this series of articles a few months ago. The major change in the setup involves the appointment of two members of the Pacific Coast Building Officials' Conference on the Executive Committee for Standard Building Code appointed by the California Development Association.

The setup of the Standard Building Code Executive Committee that will have charge of writing the recommended building practice is as follows: Two members representing the California Chapters of the American Institute of Architects, one from Los Angeles, the other from San Francisco. Two members from the California Section of the American Society of Civil Engineers, likewise representing Southern and Northern California. Two members representing the Associated General Contractors of Los Angeles and San Francisco, and the two members from the building officials' group. This Executive Committee of eight members employs an architect and an engineer for detail research work and as technical editors of recommendations. All recommendations are then to be considered by the Executive Committee and adoption may be effected only by majority vote of the Standard Building Code Executive Committee. One representative of the conference group would assist also in the editing of the proposed code recommendations.

All persons and interests sincerely interested or affected by building and housing regulations, in so far as California cities are concerned, are now afforded an opportunity that should not be overlooked to lend a hand to make this effort a successful venture. The Pacific Coast Building Officials' Conference, according to assertion of some of its officers, will continue its efforts, apart from the California Development Association, for a uniform building code in cities outside of California. In other words, the scope of the work undertaken by the Pacific Coast Building Officials' Conference is not confined to California, but extends over the Pacific Coast States. It is, therefore, probable that recommendations set up by the Standard Building Code Executive Committee of the California Development Association for California cities would also be used by building inspectors for suggestions in cities outside of California.

* * *

EMPLOYEES MUST BE CITY RESIDENTS

Fresno officials and city employees will have to reside within the territorial limits of that city, according to an ordinance presented to the city council, which provides that within six months all employees and officials now residing outside of the city shall establish residence within the municipality. It is reported the ordinance would affect about 25 employees.

BUILDING INSPECTORS MEET

Technical subjects of interest to building inspectors were discussed by prominent speakers allied with the building industry at the annual convention of the Pacific Coast Building Officials' Conference held in Fresno, October 16-19. Walter Putnam, chief building inspector of Pasadena, was reelected president for the ensuing year. H. E. Plummer of Portland, chief of the building department in that city, was elected vice-president.

Proposed changes in the printed code book published by that organization the early part of this year were the subject of reports submitted by the chairmen of the sectional district committees.

A city in Oregon is to be selected by the Executive Committee as the convention city for next year.

* * *

ALIEN LABOR WOULD BE BANNED

Sacramento county would bar the employment of aliens on public works, according to an ordinance reported to be pending before the board of supervisors. Only American citizens, either native born or naturalized, would be permitted to work on the construction of roads and public structures. Labor unions, it is asserted, are sponsoring the legislative measure.

* * *

SACRAMENTO APPOINTS CITY MANAGER

H. A. Kluegal of Berkeley, formerly chief of the State Division of Water Rights, is city manager of Sacramento. The city council is reported to have appointed Mr. Kluegal to succeed H. C. Bottorff, who had filled that position since 1923. Mr. Bottorff is now president of the League of California Municipalities by virtue of election to that post at the recent convention held in San Bernardino.

* * *

John B. Leonard, chief of the San Francisco Municipal Bureau of Building Inspection, is the proud possessor of a diamond-studded platinum and gold badge of office. The employees of the Municipal Inspection Bureau tendered a banquet in honor of Mr. Leonard, during which function he was presented with a handsome jeweled building inspector's shield as a token of esteem from his staff.

* * *

H. R. Cayford, manager of the Fresno Builders' Exchange, has been named as secretary of the organization known as the California Builders' Exchange. P. M. Sanford of Richmond heads the State organization.

* * *

Vancouver will be host to the Pacific Coast Association of Fire Chiefs in 1929. That city was chosen by vote of the association at the convention held in Sacramento last month.

* * *

W. P. Jensen has been appointed to the permanent position of building inspector in Oceanside. Mr. Jensen had been serving temporarily in place of the late L. W. Robinson.

* * *

Mrs. William J. Wilson has been elected president of the Los Angeles Municipal Art Commission to succeed the late F. W. Blanchard.

NEW DESIGNS IN ROOFING SHINGLE

Introduction of the new El Rey "Tri-Tab" shingle, said to be the only true hexagon-shape shingle on the market giving double and triple roof coverage and carrying the Underwriters' class C label, has just been announced by N. L. Brinker, sales director of the El Rey Products Company.

The "Tri-Tab" is smaller and more compact than the standard hexagonal shingle and for that reason offers less wind resistance and less chance of curling, according to the official. The new shingles are of asphalt, surfaced with natural slate, and are obtainable in red, green and blue-black colors.

It is pointed out that a saving of approximately 16 per cent in insurance is effected by the use of the El Rey asphalt shingles on any house, owing to their fire-resistive qualities. In addition, they are sunproof, waterproof and never require any painting, Mr. Brinker said.

The new El Rey "Tri-Tab" shingles are lapped in such a manner on a roof that they provide a double thickness over the entire area, with approximately 20 per cent covered with three thicknesses, he explained. As the slabs are easier to nail securely, they are said to make a roof more waterproof and more permanent.

* * *

James S. Dean, Sacramento architect, is reported to have tendered his resignation as city architect, a post he had held since 1925.

* * *

San Jose building construction is now regulated by a new building code which became operative last month.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PACIFIC COAST ARCHITECT, published monthly at San Francisco, California, for October 1, 1928.

State of California } ss.
County of San Francisco }

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the General Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation,	55 New Montgomery Street, San Francisco.
Editor, Harris Allen,	55 New Montgomery Street, San Francisco.
Managing Editor, None.	
Business Manager, George H. Oyer,	55 New Montgomery Street, San Francisco.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Corporation, 55 New Montgomery Street, San Francisco; George H. Oyer, 55 New Montgomery Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; Harris Allen, 55 New Montgomery Street, San Francisco; N. Brydone-Jack, 1031 South Broadway, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.) GEORGE H. OYER, General Manager.

Sworn to and subscribed before me this 28th day of September, 1928.

(SEAL) AL. DUFFEE.

(My commission expires September 20, 1931.)

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A.I.A. Honor Awards for Craftsmanship

THE Northern California Chapter of the American Institute of Architects, prompted by a desire to serve the communities of the San Francisco Bay region by stimulating and offering inducements for maintaining or reviving interest in craftsmanship among artists, artisans and craftsmen in the building world, decided upon a biennial judgment of such work to alternate with the recently established judgment and awards for architecture.

The cooperation of the San Francisco Chamber of Commerce was sought and obtained in order to more adequately enlist the large number of firms listed with them.

Through them the Committee on Awards sent out many invitations and a generous, though incomplete, response was had. Photographs were then sent in to the duly appointed jury. Subjuries were detailed to the consideration of each group of subjects. When their tentative awards were made, the whole jury reviewed them and made the following awards:

Simeon Pelanc, fresco painting, head of Christ.

F. M. Lorenz, architectural wood carving, two Renaissance panels.

F. W. Wissing, carved wood frame.

Western Art Glass, lead overlaid work, transom, Financial Center Building lobby.

Cobbledick Kibbe Glass Co., stained-glass rose window, Congregational Church, Oakland.

Federal Ornamental Iron & Bronze Co., entrance grilles, Bank of Italy Building, California and Montgomery streets.

Michel & Pfeffer Iron Works, iron work, dining-room grille, Hotel Mark Hopkins.

Sartorius Co., bronze door.

Artistic Metal Works, window grille, San Francisco residence.

Harry Dixon, metal work, brass candlestick, welded iron guardrails at residence entrance.

Roberts Manufacturing Co., lantern.

Thomas Day Co., center fixture with candles.

A. Quandt & Sons, ceiling decoration, Telephone Building.

Gurnette and Chandler, painting of Persian tile patterns, San Francisco residence.

D. Zelinsky & Sons, wall and ceiling, ballroom decoration, St. Francis Hotel.

Gladding, McBean & Co., decorative tile, fountain panels at Del Monte; terra cotta, Russ Building entrance.

Richardson Tile Co., decorative tile, entrance to Granada Theater.

Port Costa Brick Works, brick work, City and County Hospital Chapel.

McNear Brick Co., common bricks in walls, Piedmont residence and Sigma Pi Fraternity House, Berkeley.

Wm. Heindereich, hollow tile, Brooks faced, own residence.

Johns-Manville, asbestos roof shingles, Henshaw residence, Piedmont.

Carroll Bros., stonework, Carroll Monument, cross exclusive of base; side altar in marble, Mission Dolores Church.

P. Grassi & Co., Travertine granite, decorative doorway, Temple of Scottish Rite Masonry, Oakland.

Standard Sanitary Mfg. Co., lavatory with special fittings.

California Stucco Products Co., mezzanine foyer, El Capitan Theater, San Francisco.

Layrite Floors Corporation, pegged plank and parquet floors.

L. Ph. Bollander & Sons, counterbalanced flag pole and special base, Alamo Public School.

The jury would call attention to all interested that in making these awards they had no thought of treating the firms on a competitive basis. Therefore, there should be no possible conclusion that those receiving awards are better than other firms among those considered or not considered. The jury simply took the opportunity afforded to make awards where they recognized good craftsmanship in the making of materials or in their assembling.

Also, there were some manufactured products submitted for judgment which were not primarily fit subjects for awards in craftsmanship, but were good because of the idea or principle underlying their conception. These the jury were not prepared to investigate or judge. Therefore they were put outside the judgment.

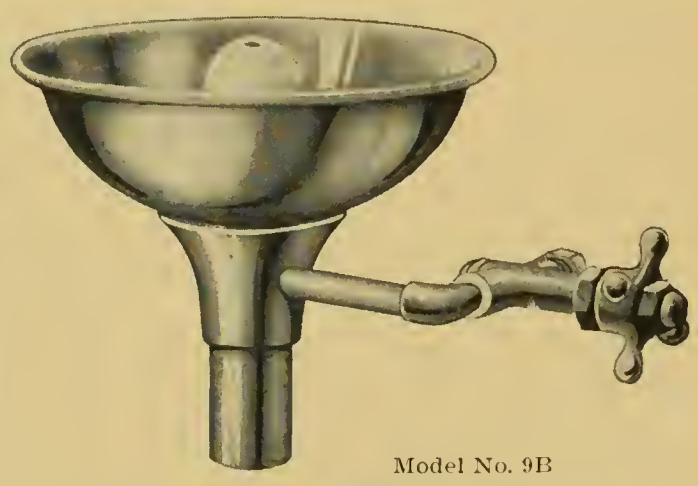
Finally, it was realized that there were many firms or individuals, whose work we should like to have judged, who did not submit material. This condition we hope will be remedied by a more complete response to the next invitation in 1930.

Jury: G. A. Applegarth, Arthur Brown, Jr., M. M. Bruce, Ernest Coxhead, Henry H. Gutterson, chairman; R. W. Jeans, Bernard R. Maybeck, J. R. Miller, Jas. H. Mitchell.

* * *

ARCHITECTS AWARDED CERTIFICATES

The following have been granted certificates to practice architecture in the State of California by the Northern District of the California State Board of Architecture: Leslie James Hendy, 525 Market street, San Francisco; Albert R. Williams, 1462 California street, San Francisco; Vernon W. Houghton, P. O. Box 158, Los Angeles, California.



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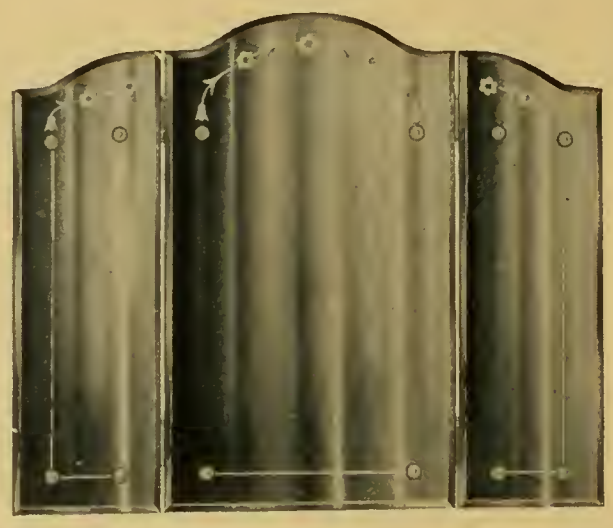

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PROSPECTS FOR THE FUTURE IN THE PRACTICE OF ARCHITECTURE IN CALIFORNIA

[Concluded from page 39]

spect to architects, architecture and the public, not to speak of the interests directly involved.

These figures for San Francisco are correspondingly true for other large cities in California. It must be obvious from a glance at the foregoing report of buildings done by architects that with architects contributing less than 20 per cent to the complexion of the cities' buildings, we can never have beautiful cities. It will be seen that the greater part of our apartments, housing a large percentage of our population, are not done by architects, and contribute not only to a defacement of our streets but gradually are contributing to an obsolescence of large districts of our cities. These buildings, poorly conceived, are a loss and a detriment to society in a sociological way and are a decided impairment to our esthetic enjoyment. Economically they are a loss to the public in capital and labor. Only temporary civilizations or cities can afford such a waste.

Such is the past. Will the architectural profession permit such a past to continue, or will it accept a responsibility for the future? Will the architectural profession lead the way to the beautification of our cities and countryside for the enjoyment of the people? Will the people, if given an opportunity to know the facts, help the architects to reclaim the heritage of a glorious State that is theirs?

There is a path to the future, a path which, if followed, will lead to beauty in our cities and in our lives. We shall have health and safety in our structures. Our investments shall be sound and there shall be a permanence in our works. Profits will result to all who will see the light and build according to these new standards.

The architectural profession, through the State Association of California Architects, is now organized within itself. This body is working in close cooperation with the local chapters of the American Institute of Architects, our national organization.

We as a profession shall lead the public, by education, to an appreciation of beauty in architecture and to an understanding of the value of an architect's services. We will acquaint the public, banks, mortgage companies and others with the danger of investing in and loaning on building projects not properly conceived. They in the future will limit their investments only to projects where sound business, good construction and good architecture are combined. We will give and secure the cooperation of all organizations of contractors, materialmen and building officials to work toward a better status in the building industry. Working with the engineers, our allied profession, we will educate ourselves.

We will actively further legislation designed to safeguard the public in matters of safety, health, and sanitation in buildings, and oppose actively legislation on these matters which is contrary to the public interest.

We shall strive to protect the heritage of natural beauty of our glorious State and assure to the Commonwealth of California that the structures reared by man will enhance and protect the natural endowment.

It is our intention to extend those high qualities of art and architecture, present in our public buildings and palatial homes and for which our State is now famous, to the small dwellings, the apartment houses and the commercial structures.

The new day shall see a development in the arts of sculpture and painting in our buildings and public places.

In the future we shall not be found wanting. The public and the profession will free themselves from the stranglehold of this octopus of finance and speculation. We will have beautiful cities and good architecture when we as architects render only complete architectural service on all our work and only on work where honest capital is employed. Let us follow these ideals, and good architecture and an enlightened appreciative public will be our reward.

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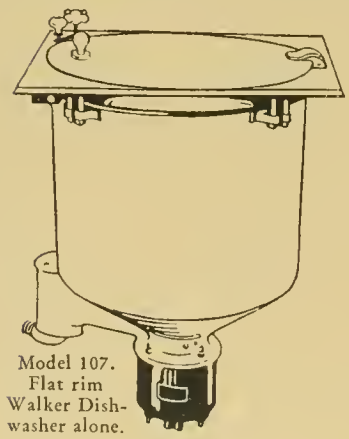

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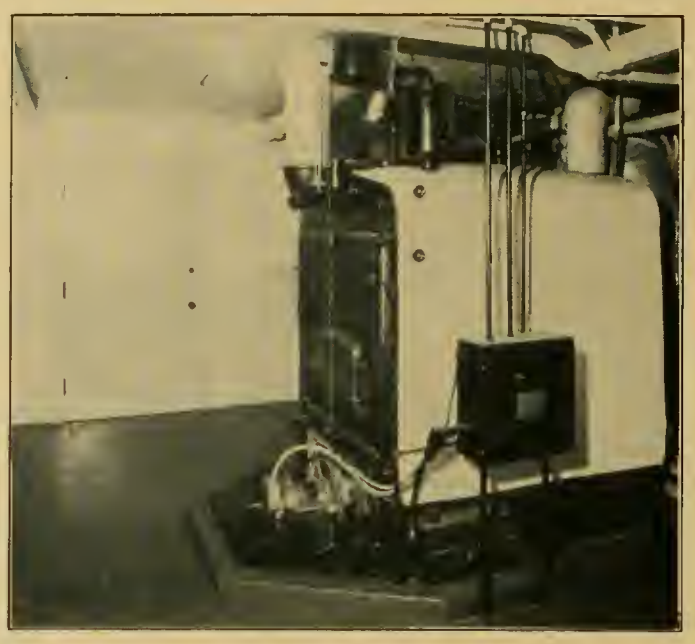

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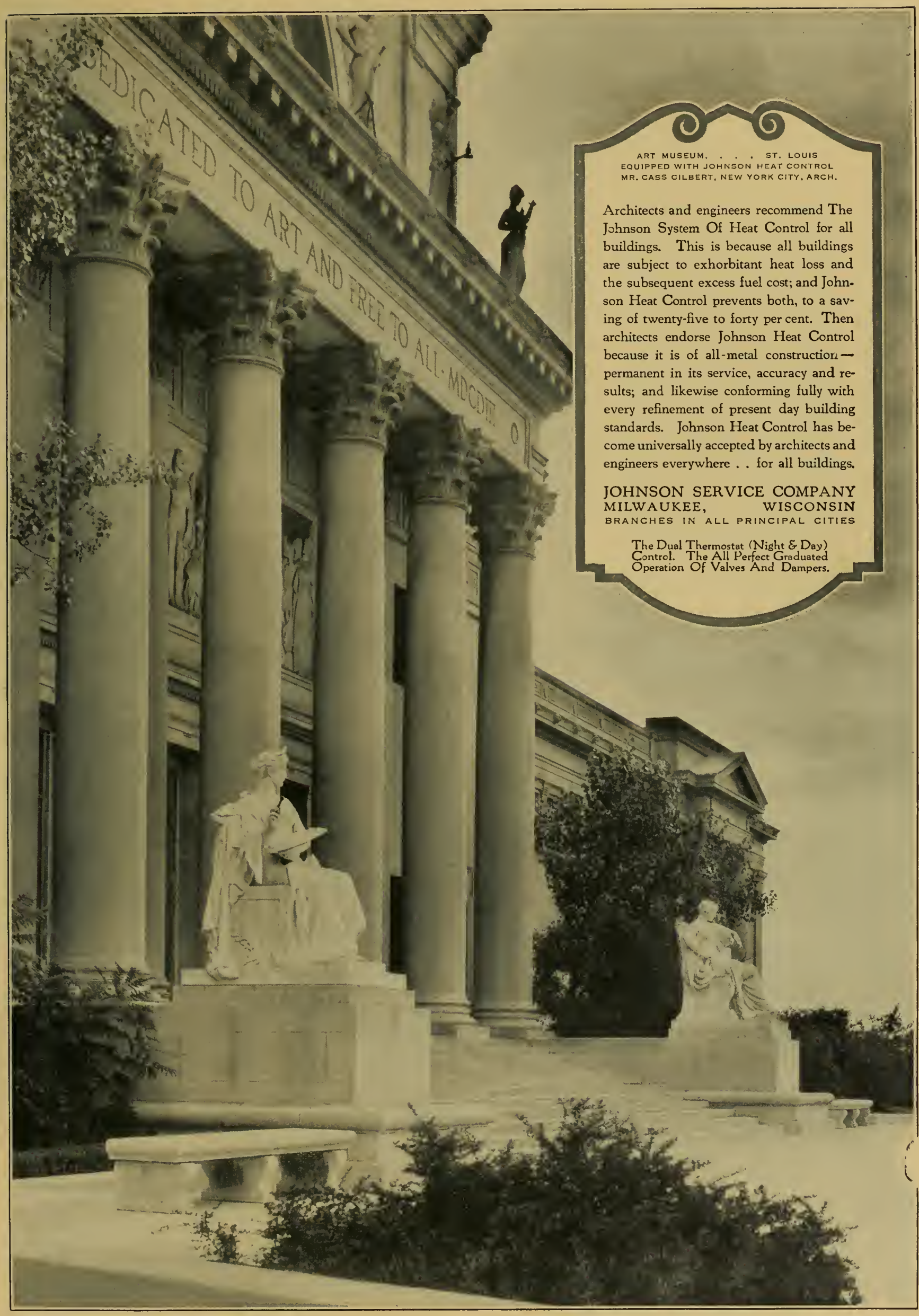

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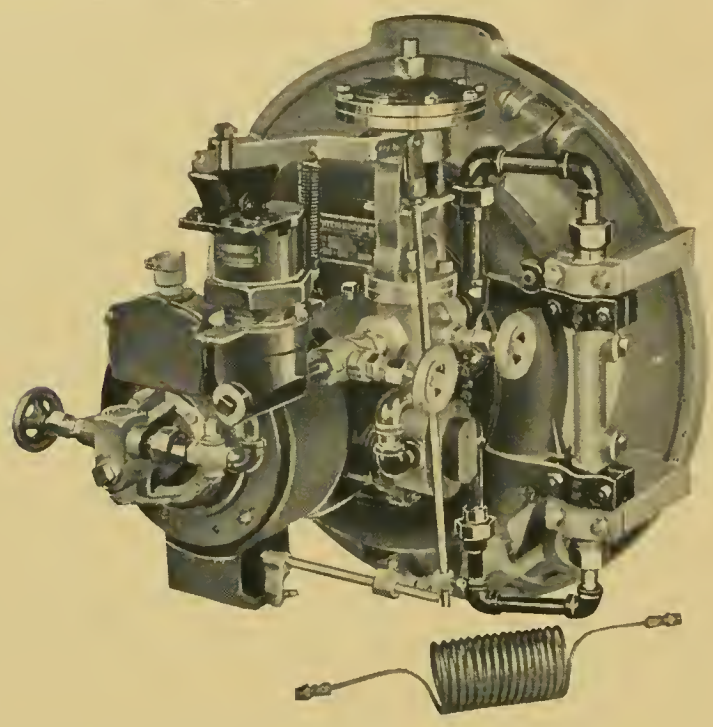

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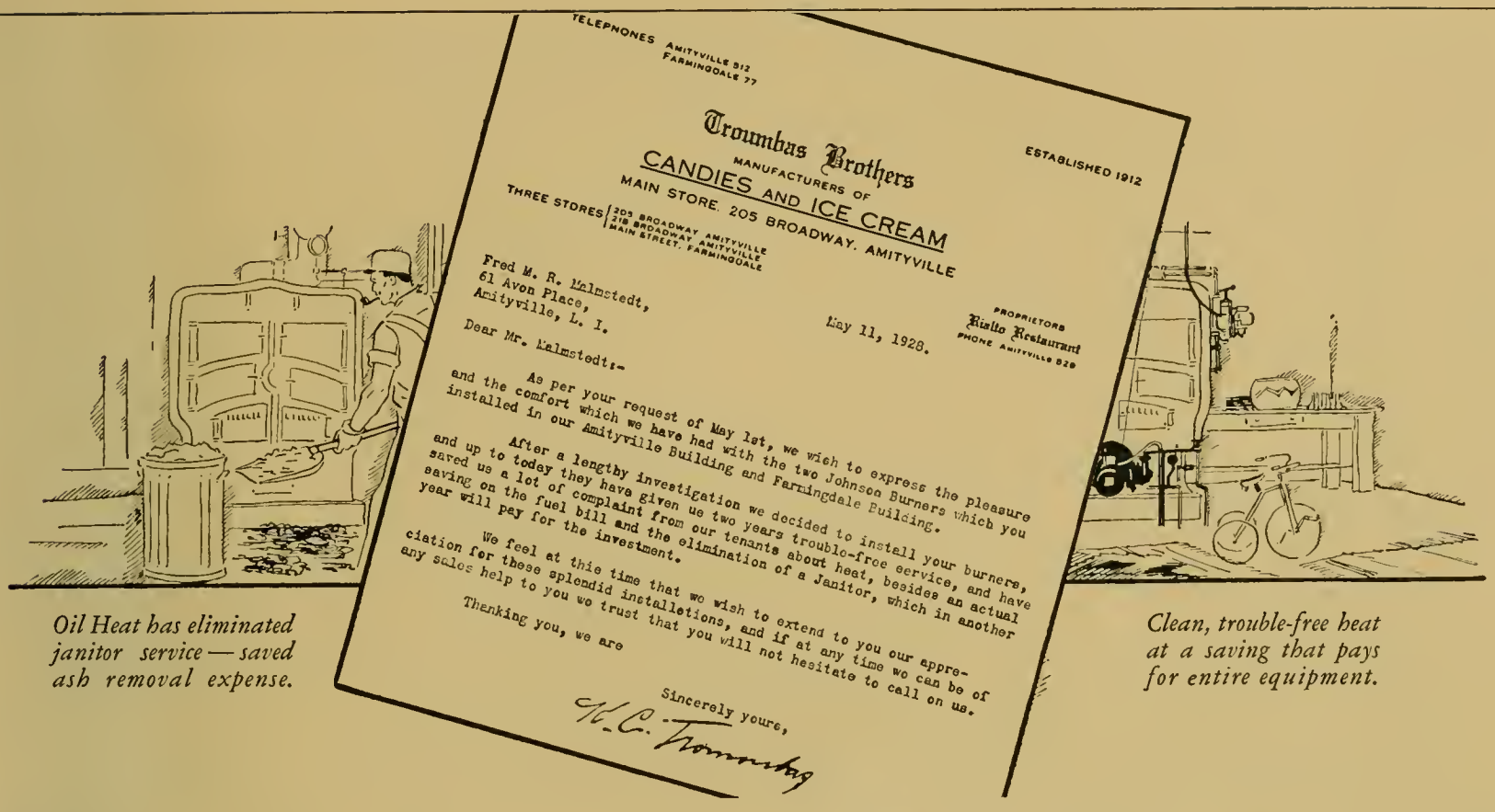
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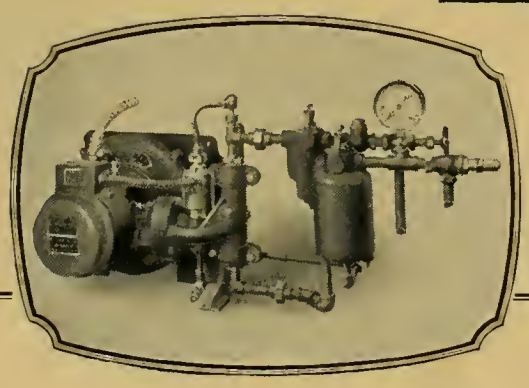

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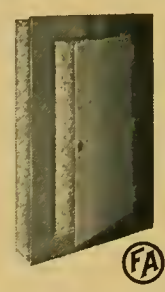

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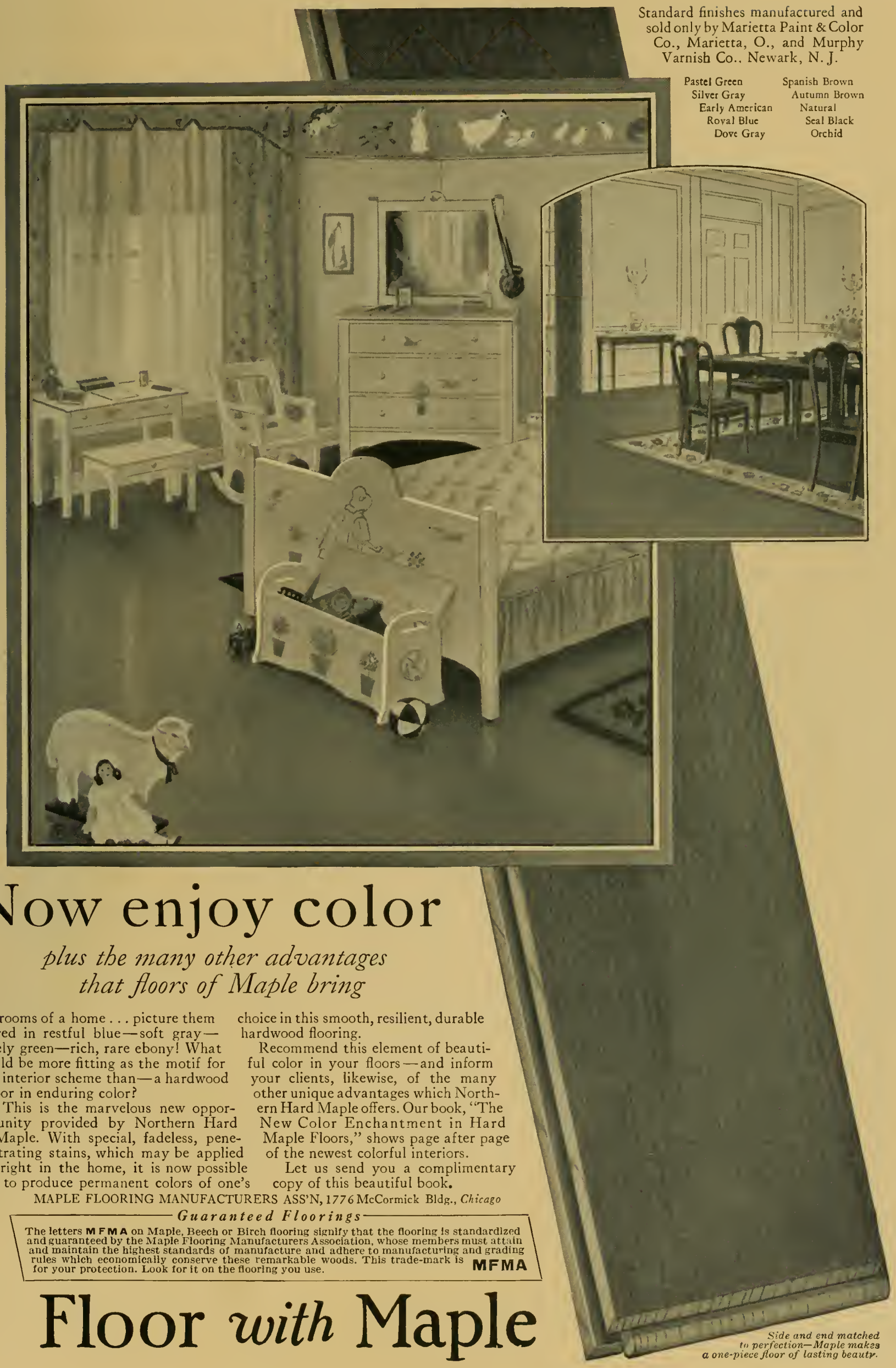

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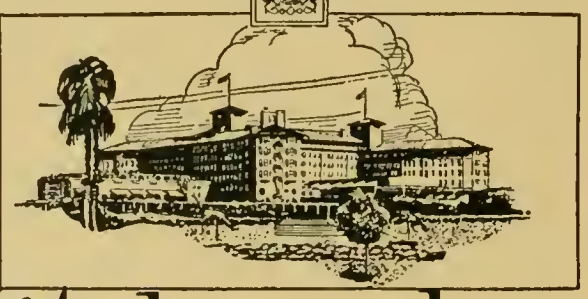

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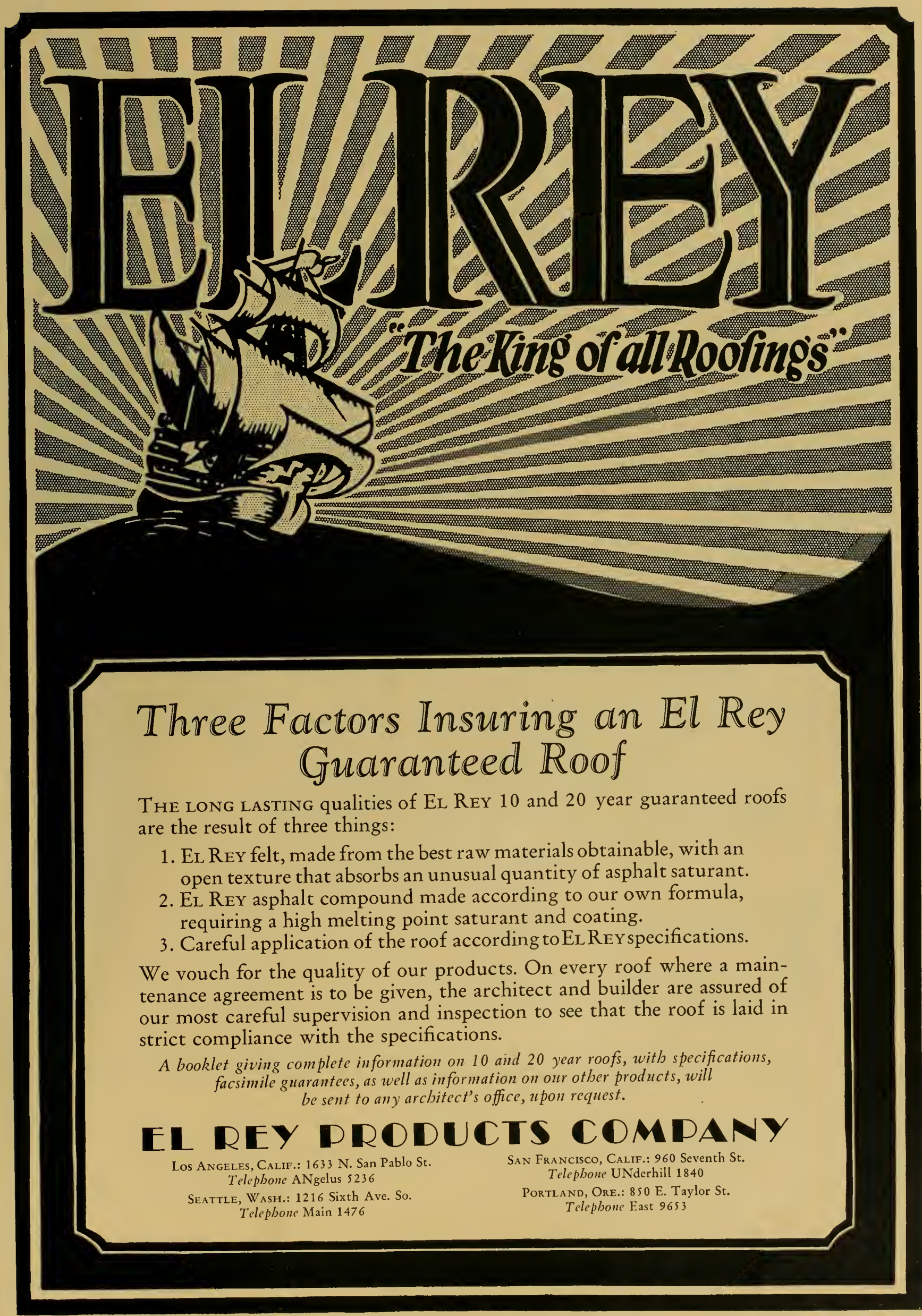

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VOLUME XXXIII

PACIFIC COAST ARCHITECT

DECEMBER 1928

Bank of Balboa. Morgan, Walls and Clements, Architects

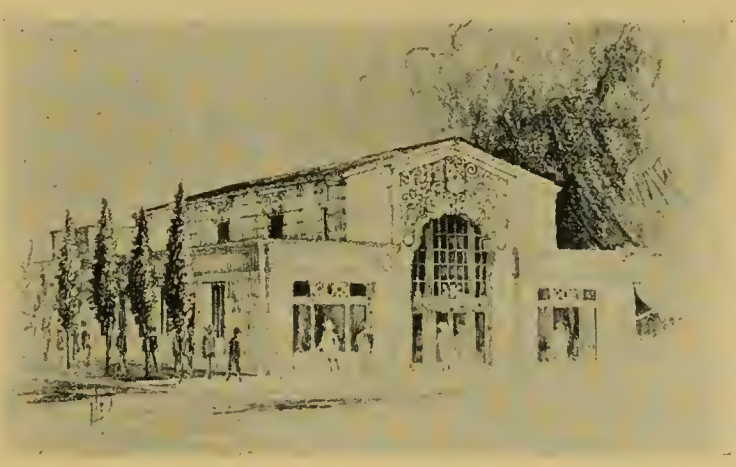
Some Considerations in the Design of Small Banks

BY STILES O. CLEMENTS, A. I. A.

THE DESIGN of the comparatively small individual bank is a problem totally different from that usually encountered in the larger banking establishments, especially when these latter are housed in office buildings. In the smaller structures one often finds that all the departments of the large bank are represented, and that they must be accommodated in one banking room and must be accessible from a single public space.

When the architect is finally commissioned he usually finds that several important matters which affect the design of the building have already been decided upon by the bank's officials, and that he must satisfy the requirements of his client and at the same time adapt his building to these predetermined factors. Chief among these matters, and a most important governing factor, is the choice of the site; for upon its size, locality, orientation and the character of adjoining buildings depend the interior arrangement of the banking room, as well as the exterior treatment of the building.

Light for the interior is oftentimes the primary consideration in locating the working space. If the building is to be on a corner, this space is preferably located on the street side of the lot, which has the combined advantage of lighting it and causing the customer to face the light in facing the counter, and thus to be readily visible and easily recognized by the teller. This arrangement is illustrated in the First National Bank of Orange,



Sketch, Bank Building. Morgan, Walls and Clements, Architects

the Union National Bank of Ventura, the Melrose and Highland Branch of the Security Trust & Savings Bank, the Bank of Balboa, etc. However, in the Beverly Hills Savings Bank the general work space occurs on the dark side of the room, but has been lighted by the generous use of skylights, as seen in the photograph of this interior. In cases where the bank is located on an inside lot, light is introduced from above through skylights, or preferably through a clerestory which appears as an elevated portion of the ceiling extending down the center of the room, thus permitting the introduction of light through windows in its vertical walls.

Where the width of the site permits, the officers' space and the tellers' cages and work spaces are usually placed on opposite sides of the public space. Many times in the planning of these smaller banks this is found impractical by reason of lack of sufficient width, and an examination of the plans illustrated will show solutions of both arrangements.

The safe-deposit department is generally found at the rear of the public space, and the safe-deposit vault is a part of the general bank vault. Many times one door serves as an entrance to both these spaces, although two doors are frequently employed, in which case safe-deposit, book and coin vaults may be separated by means of steel partitions. Coupon booths, or stalls, and many times a small committee room, which also serves as a meeting place for directors, are located near the vault where they are accessible to the public.

Great improvement in interiors has been made in recent years, and this is largely due to improved bank screens. The accompanying illustrations show several variations of the new low type screen, which is not only of improved appearance

Bank Screen, First National Bank of Orange
Morgan, Walls and Clements, Architects

Bank Screen, Beverly Hills Savings Bank
Morgan, Walls and Clements, Architects

but also provides adequate protection by means of a wide shelf projecting over the counter where money and valuables are kept. Further security is provided by a wrought-iron or bronze grille extending sixteen or eighteen inches above the shelf. This is sufficient height to make it impossible for anyone on the outside of the screen to reach across both grille and shelf.

It will be noticed that in the Beverly Hills Savings Bank there are no wickets and that the protective shelf serves as a continuous deal plate. In rush hours extra tellers may be stationed along the length of the screen, thus greatly relieving congestion at these times. However, where wickets are desired they are cut through the protective shelf and a deal plate at counter height is installed.

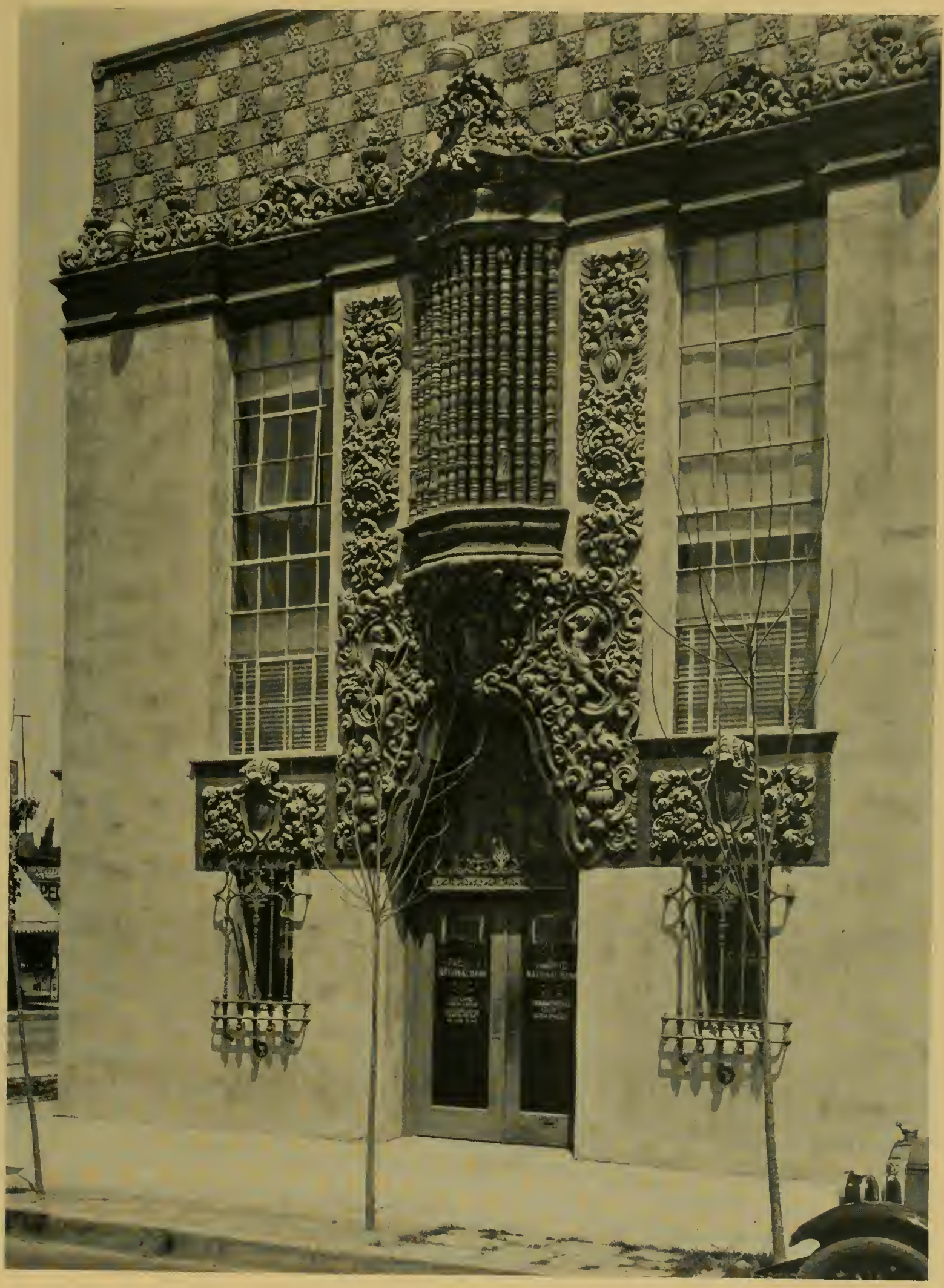
The small banking room, very often definitely limited in height, is especially benefited by the use of the low screen, because it does not cut into the room as seriously as the old type, and because it greatly increases the apparent ceiling height. The new screen thus contributes to the unity of design of the whole room, and takes its place as furniture rather than in the sense of fixtures.

Much thought and study has been devoted to the reduction of noise in the banking room, not only to eliminate in so far as possible that portion which finds its way from the outside, but to the deadening of sound originating in the interior.

As an effective remedy for the former, it has been found that the use of double sash or double glass separated by an air space is very successful. This solution of the problem, however, is only practical where adequate funds are available.

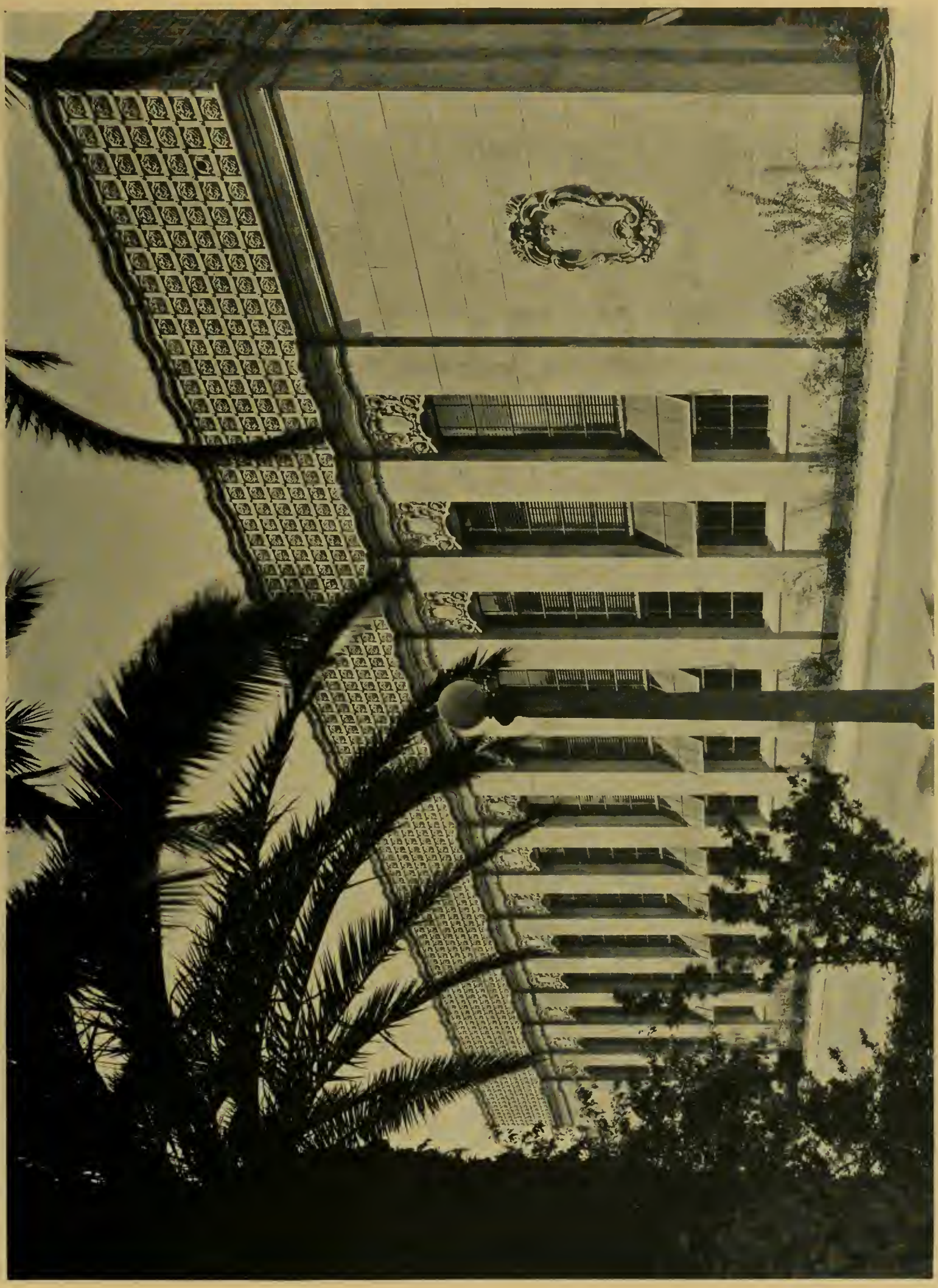
In a few instances, such as the First National Bank of Orange, the bookkeeping department with its noisy machines has been isolated. However, the usual practice where this is impossible is

[Concluded on page 28]



BRANCH PACIFIC NATIONAL BANK, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

RIVERSIDE FINANCE CORPORATION, RIVERSIDE, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



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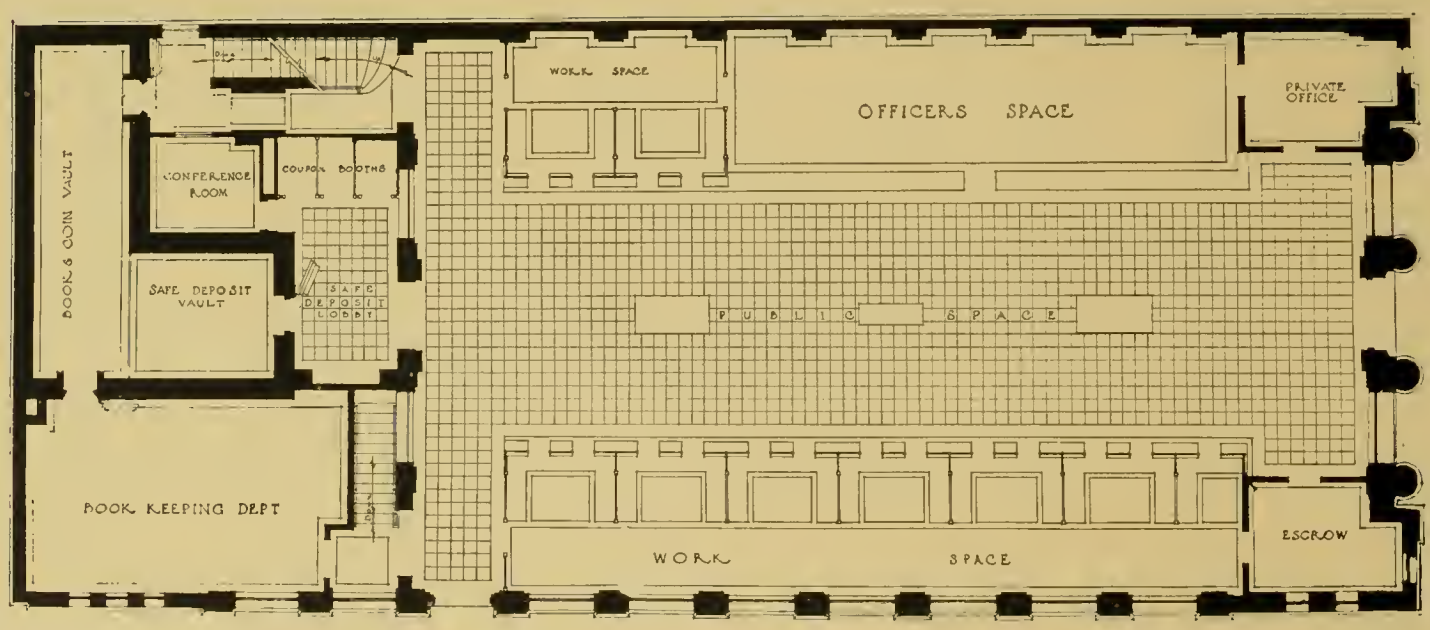
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

ENTRANCE, RIVERSIDE FINANCE CORPORATION, RIVERSIDE, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

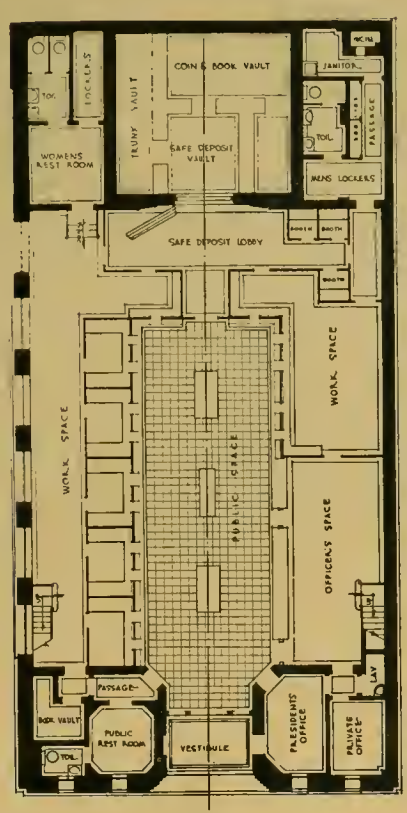
BANKING ROOM, RIVERSIDE FINANCE CORPORATION, RIVERSIDE, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



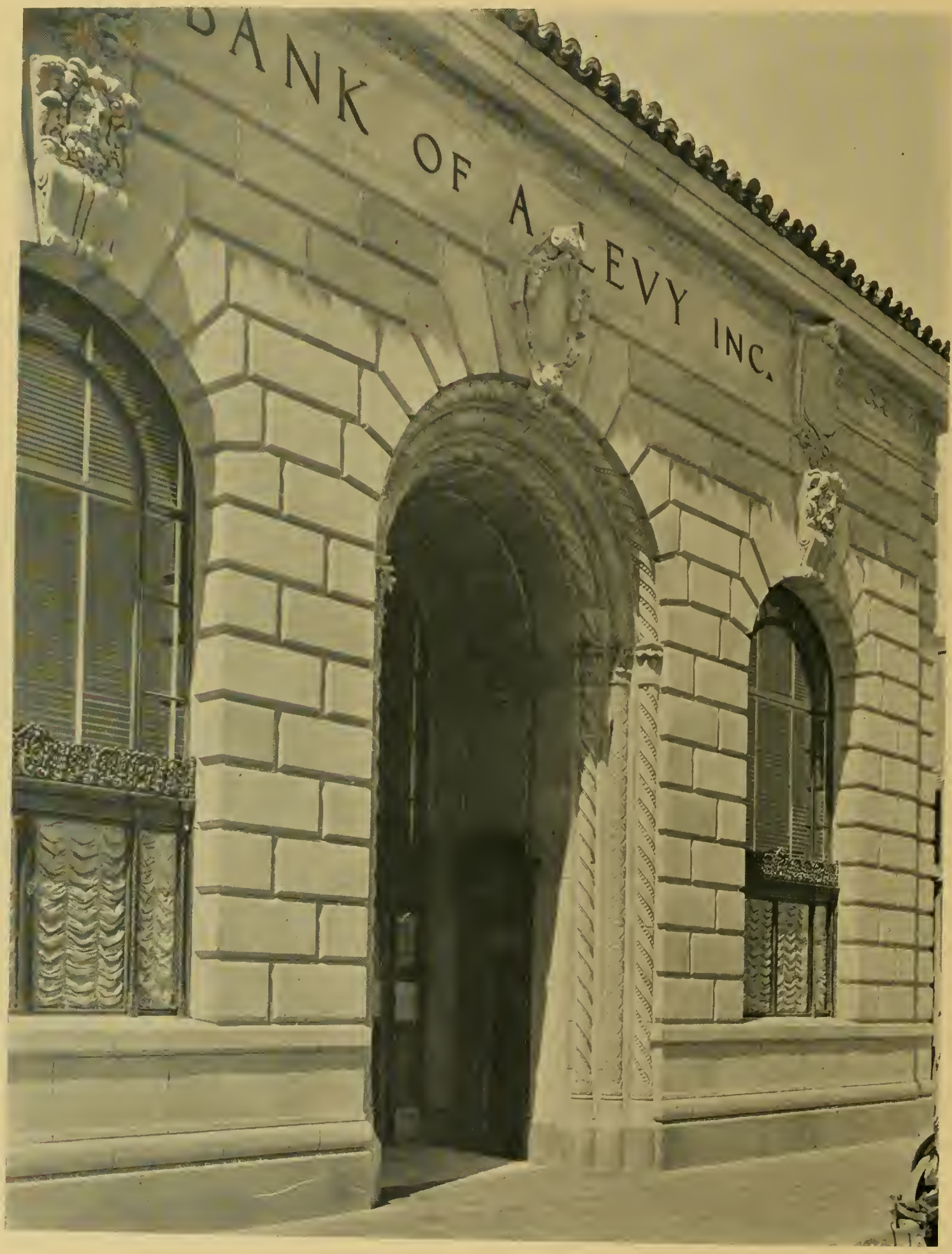
FIRST NATIONAL BANK OF ORANGE, ORANGE, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

INTERIOR, FIRST NATIONAL BANK OF ORANGE, ORANGE, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

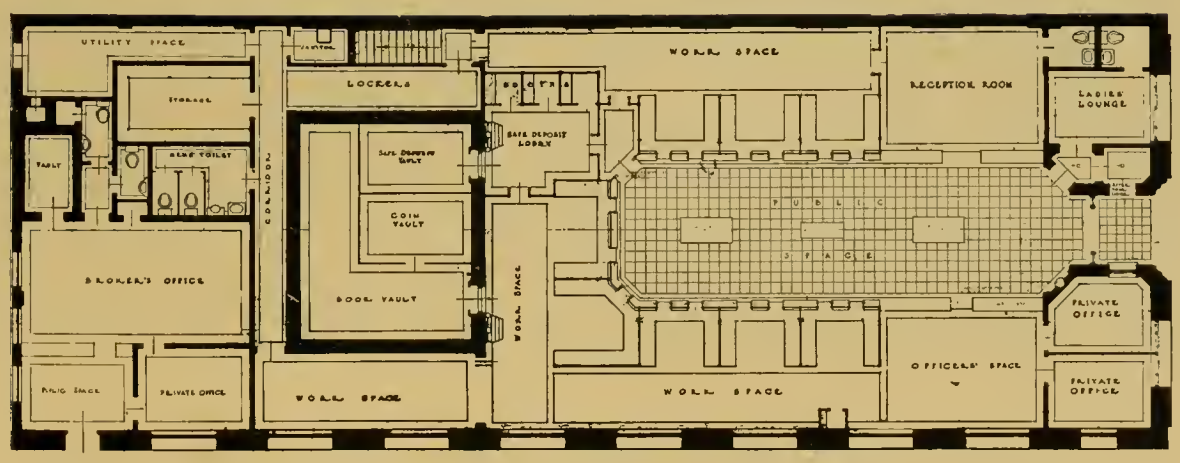
UNION NATIONAL BANK, VENTURA, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



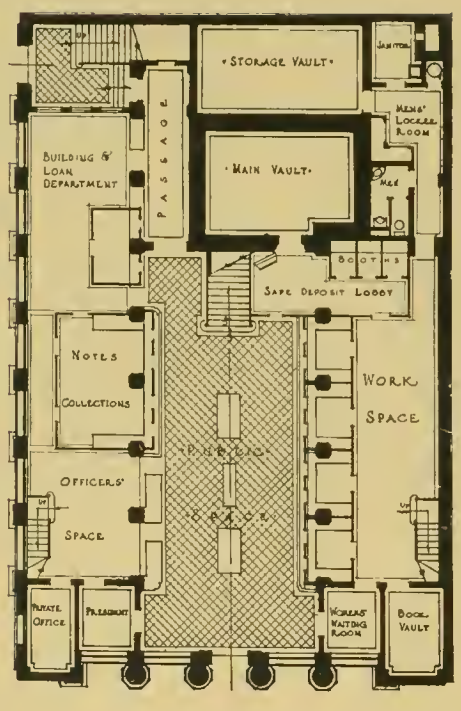
UNION NATIONAL BANK, VENTURA, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

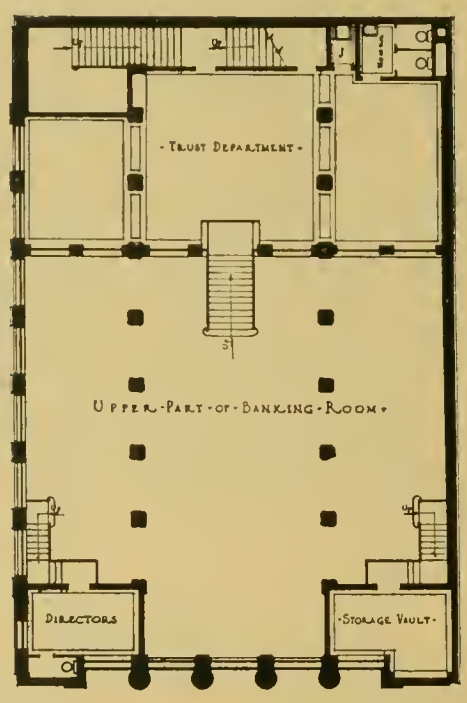


BANK OF A. LEVY, INC., OXNARD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



BANKING ROOM, BANK OF A. LEVY, INC., OXNARD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS





BEVERLY HILLS SAVINGS BANK, BEVERLY HILLS, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

BEVERLY HILLS SAVINGS BANK, BEVERLY HILLS, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

INTERIOR, BANK OF BALBOA, BALBOA, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Title Insurance Building, Los Angeles

BY DONALD PARKINSON, ARCHITECT

THE ARCHITECTURE of the new Title Insurance Building in South Spring street, Los Angeles, might best be styled modern American. The style has been developed chiefly in New York, where recently drafted set-back laws have formed the buildings into other than boxlike shapes and where the architects first started to express the vertical lines of their structural frame on the exterior of the buildings. The form thus developed is most logical and efficient. It would appear that this style will be, when fully developed, as true and individual as those of the great historical periods of architectural expression.

The Title Insurance Building, although built to the height limit, contains but 10 stories and a double basement. The lowest level is devoted to machinery and garage space; the main basement to additional garage space and storage vaults for the Title Insurance & Trust Company. The first floor, to stores and garage space in addition to the main entrance lobby of the building. The second, third and fourth floors are given over to the activities of the Title Insurance & Trust Company. The fifth, sixth, seventh, eighth and ninth are typical subdivided floors, while the tenth floor is devoted to the executive offices of the Title Insurance & Trust Company and the employees' quarters, the latter containing such features as recreation rooms, cafeteria, medical and hospital facilities.

The exterior walls of the building are faced with a light-colored flat-glazed architectural terra cotta. The interior and alley walls are faced with brick and trimmed with the same terra cotta.

The design of these panels, as well as the rest of the decorations found in the building, carries out the modern spirit of the exterior. The ceiling of the vestibule has also been treated with polychrome tile, the color scheme being red and black on a gold background. The floor of the spacious main elevator lobby is paved with marble mosaics, the walls are faced with large slabs of Tavernelle marble. The ceiling is of smooth plaster, decorated in burnished gold and bismuth on a green rubbed lacquer background. Cast brass was used for the metal work in this space. Six passenger elevators serve the upper floors of the building, the second floor being reached as well by a broad marble stairway. The principal business between the Title Insurance & Trust Company and the public is carried on at the second-floor level, the main room being approximately 200 feet long and 155 feet deep. The front part is devoted to the escrow department, the remainder to the trust department. The public portions of the floor of this room are paved with domestic marble.

The elevator lobby of the second floor, while not as large as that of the first floor, is an important space in the building. The same marbles being used as on the first floor, the coffered ceiling is decorated with burnished gold and green ornament on a red rubbed lacquer background. Cast bronze was used for the metal work on this floor as in other important areas throughout the remainder of the building.

The third floor is a great loft, covering the entire area of the building, housing the title department of the Title Insurance & Trust Company. The outstanding feature of this floor is the splendid acoustic results ob-

Title Insurance Building, Los Angeles, California
John and Donald Parkinson, Architects

tained through the use of Acousti-Celotex on the ceiling.

The fourth floor is given over to such activities of the Title Insurance & Trust Company as the legal department, billing and accounting department, the school room, stock room, bindery, printing, etc.

The typical floors of the building are simply treated architecturally, the corridors and elevator lobbies being exceptionally broad and light.

The elevator lobby and executive offices on the tenth floor are paneled in wood as are the directors' room and officers' dining-room. The outstanding feature of interest in the directors' room is a decorative map of Los Angeles county, painted by Hugo Ballin. This subject was appropriately chosen for the decoration of this room as the company's business is confined to the county of Los Angeles.

In summary, the architecture of both the exterior and interior of the Title Insurance Building is the result, not of an attempt at anything bizarre but of a serious effort to solve the problem of efficiently and suitably housing a great corporation, carrying on a complicated and rapidly expanding business in a portion of a typical modern office building.

Bronze Door, Title Insurance Building, Los Angeles, California
John and Donald Parkinson, Architects

DESIGN OF SMALL BANKS

[Concluded from page 12]

to use sound-absorbing materials for the enclosing surfaces of the room. The ceilings and walls may be treated with acoustical plaster where the cost is not of primary importance. An excellent substitute is found in the use of Celotex for the ceiling. The sound-absorbing properties of this material are satisfactory, and when properly decorated it is equally satisfactory in appearance.

Rubber tile may be had in a variety of colors and designs and makes an excellent quiet floor for small interiors. The illustration of the interior of the Beverly Hills Savings Bank shows the use of a carpeted floor in the public space of this distinctive small banking room.

The architect for these small banks is frequently confronted with the problem of producing an architectural effect entirely out of proportion to the allowed expenditure, and great ingenuity is required in the choice and employment of the less expensive materials at his disposal. The accompanying photographs of the Bank of Balboa illustrate what can be accomplished in this direction, both for the exterior and interior of the building. Here the structural reinforced concrete shell of the building is entirely exposed on the outside and inside, the ornamental features of the exterior being concrete cast in place by the use of waste molds. The structure of the roof is exposed and forms the ceiling of the room, and roofing tiles are used in a decorative sense appearing between the rafters so spaced as to support a single row of tiles. The bank fixtures are entirely of wood and wrought iron, with a faience tile base, and this material has also been used as a frame for the vault door. A random tile floor in the public space fits into the decorative and architectural scheme of the interior.

The cost of this bank building was slightly below $22,000, and the bank and lighting fixtures cost between $7,200 and $7,300, making a grand total a little over $29,000, which shows what can be accomplished in producing a good architectural effect at a minimum expenditure.

Ventilation, heating, safety devices and special equipment all have to be considered to insure a satisfactory tenancy of the bank. Ventilation is usually provided for by gravity duct systems or fan systems, and special care in the installation of burglar alarms, vault breathing pipes, clocks, etc., is necessary.

After designing several small bank buildings the architect is impressed by the fact that each is an individual problem, and that while his experience in the erection of previous similar buildings forms an excellent background in his approach to the new design, he is confronted with a new problem in each specific case.

TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
JOHN AND DONALD PARKINSON, ARCHITECTS

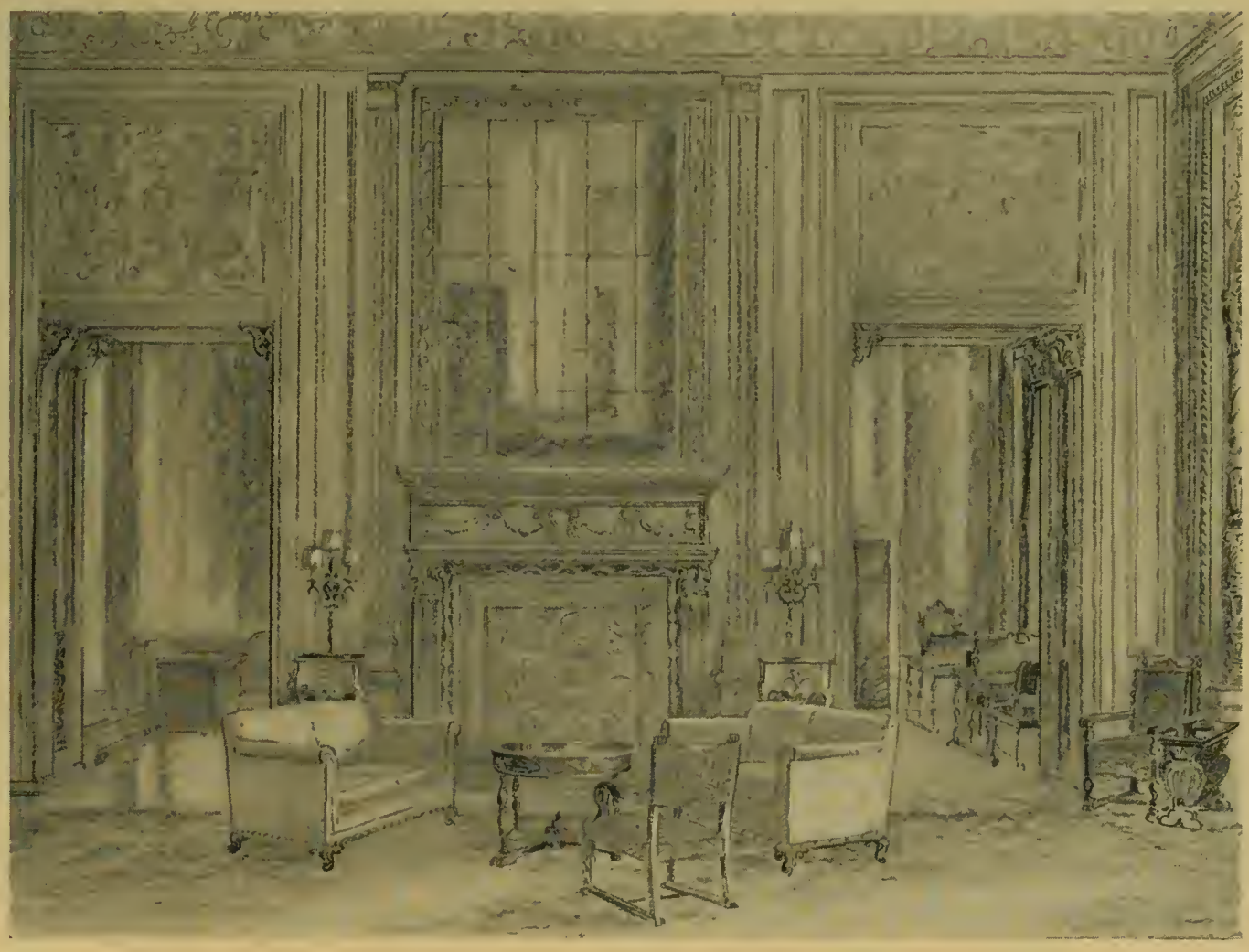
LOBBY, TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
JOHN AND DONALD PARKINSON, ARCHITECTS

TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
JOHN AND DONALD PARKINSON, ARCHITECTS

TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
JOHN AND DONALD PARKINSON, ARCHITECTS

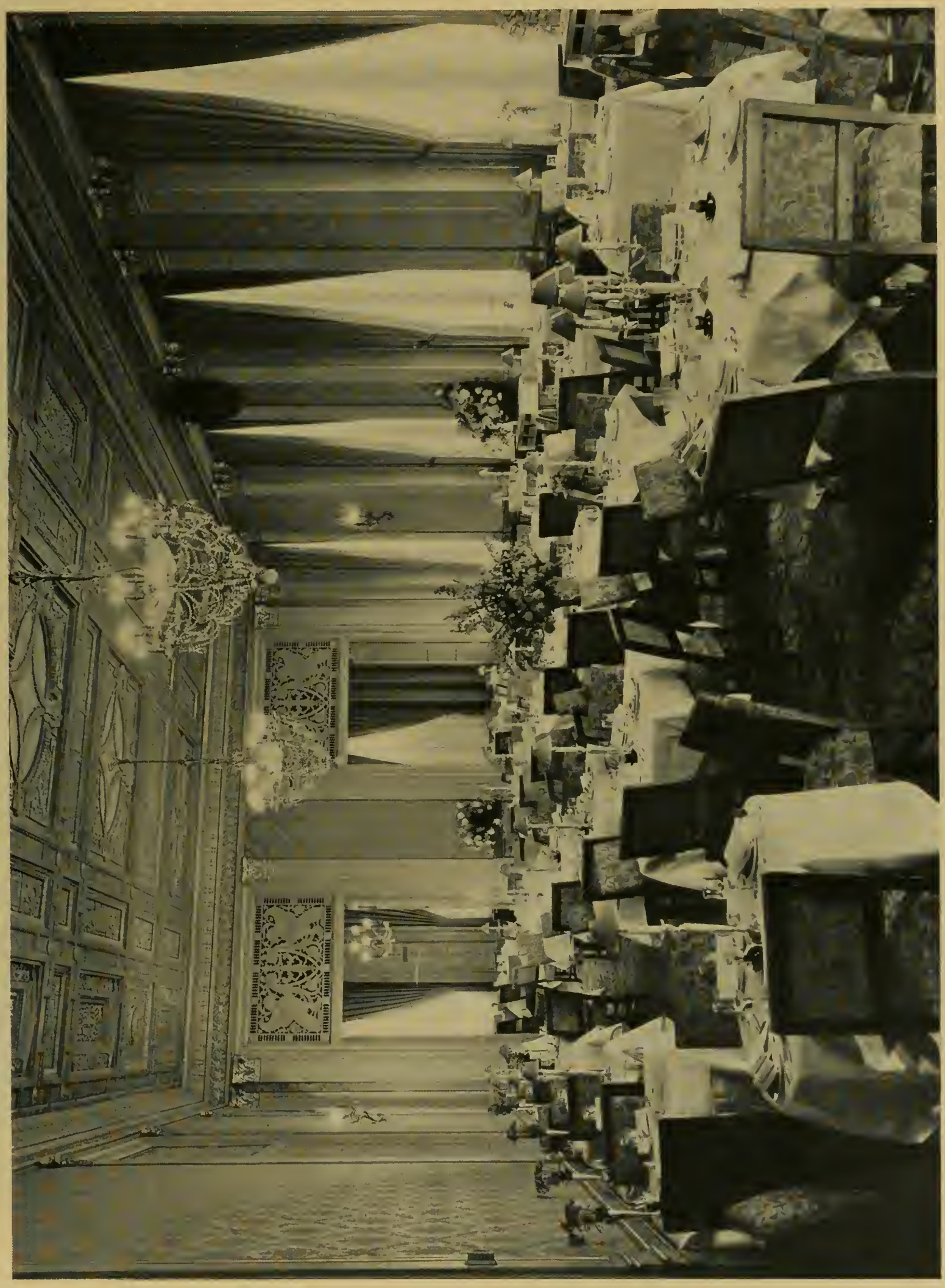
CAFETERIA, TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
JOHN AND DONALD PARKINSON, ARCHITECTS

APPROACH TO ELEVATOR CORRIDOR, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA
WEEKS & DAY, ARCHITECTS AND ENGINEERS



ABOVE—FIREPLACE IN RENAISSANCE LOUNGE; BELOW—SKETCH BY A. F. MARTEN CO.
HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA
WEEKS AND DAY, ARCHITECTS AND ENGINEERS
Interior Decorations by A. F. Marten Co.

RENAISSANCE LOUNGE, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA
WEEKS AND DAY, ARCHITECTS AND ENGINEERS



MAIN DINING-ROOM, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA
WEEKS AND DAY, ARCHITECTS AND ENGINEERS

Translucent and Glossy Concrete

BY FRANCIS S. ONDERDONK, TC. SC. D.

THE FACT that ferro-concrete is considered useful, but that its beauty is overlooked by many, is the best indication that it will bring forth a new style, for a new type of architecture can only develop when it expresses new structural facts, not an artist's whim. The evolution of vaulting is considered to have brought about the Gothic style. How much more should reinforced concrete, with more than one hundred and eighty floor systems, and a perfect adaptability to pressure and tension, produce a new style.

Professor Mecenseffy, Munich, sees in ferro-concrete an absolutely new material which is bound to create a new style. In having this opportunity he compares our period to the twelfth and thirteenth centuries and hopes for an equally splendid development. But whereas Greek art required several centuries to mature, and Gothic one, he expects the ferro-concrete style to evolve much more rapidly.

The ferro-concrete style will be a new type of

Vestibule in La Butle-aux-Cailles, bath, Paris. Architect L. Bonnie.

Municipal Savingsbank, Freiburg, Germany.

Gothic; not the historic Gothic forms, but its unconquerable spirit will be resurrected through reinforced concrete. The pointed arch will be replaced by its sister—the parabolic one; the stone tracery of windows by the reinforced concrete tracery of entire walls; the paint that covered Gothic masonry by the colored aggregates of surface layers. As Gothic was based on unity of material (stone), so the new style will be characterized by ferro-concrete prevailing from foundation pile to roof balustrade, from chimney flue to wall tracery. The Municipal Savingsbank at Freiburg and the Centenary Hall in Breslau, Germany, are outstanding examples of the Gothic spirit prevailing in ferro-concrete design.

Architects of the Pacific Coast have created so many masterpieces of the ferro-concrete style* as to make it superfluous to extol the architectural possibilities of concrete in this periodical. The following two methods of treating concrete decoratively have been practiced in Europe since many years, but are little known in the United States.

TRANSLUCENT CONCRETE

"Translucent concrete" is the term adopted by a French writer to designate a concrete area into which hollow glass blocks have been inserted. Glass blocks, as shown in the accompanying illustrations, produce the decorative effect of a light area contrasting with the surrounding dull concrete. Tracery lets the glass pane serve as a dark background against which the tracery bars stand out. But these German Glasbausteine and French Briques Falconier themselves produce a remark-

*Compare "The Ferro-Concrete Style" by F. S. Onderdonk. The Architectural Book Publishing Co., New York.

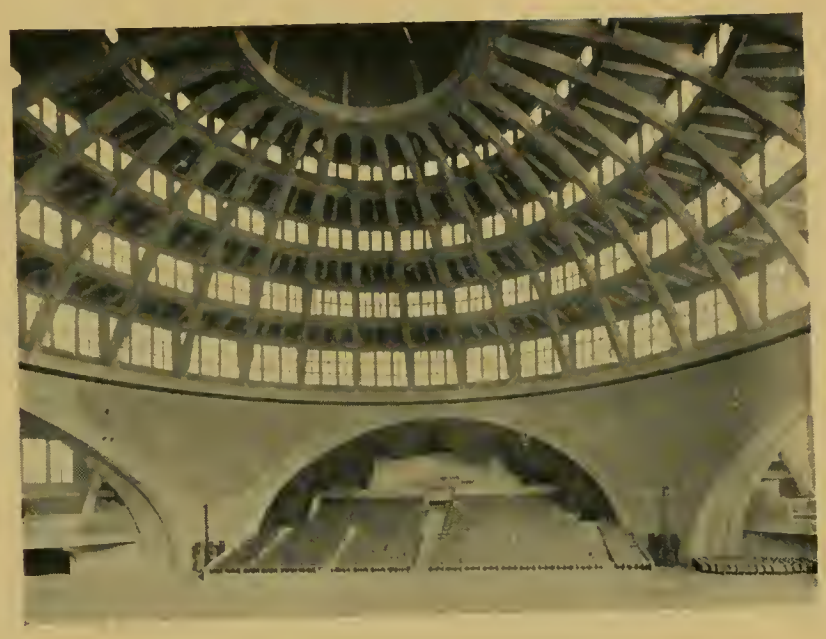
able effect through their usually hexagonal shape. Their face sides have a series of stepped-back planes which cause the light to reflect and make the glass area translucent instead of transparent. The final effect may be termed jewel-like Falconier glass stones are of dark blue, yellow or of ordinary glass. The Dresden products are either of green or of plain glass.

An important use of nonstructural glass stones is for inside walls where they permit light to pass from an outside room into an otherwise dark passage. Their advantage over thin translucent glass panes is the enclosed air space which facilitates insulation. The Electrotechnical Institute of the Vienna Technical University thus introduced light into one of its main passages. Glass stones are further inserted in exterior walls of factories, garages and other utilitarian buildings where light is needed, but, due to fire regulations, ventilation is procured by openings in other walls. Glass bricks containing a wire mesh embedded in the glass are absolutely fireproof according to tests made at the Technical Universities of Dresden, Berlin and Munich.

Glass stones are constructed with alternate grooves, which allow them to fit into each other. If at any time it is necessary to remove one unit, the producers claim it can be replaced without damaging the others. Mortar consisting of one part Portland cement and three parts sand and about ten per cent lime binds the glass units. The joints between the hexagonal stones are 0.2″, the longitudinal joints between the glass bricks only 0.11″ and their side joints 0.4″. After the walls are erected the joints are cleaned and pointed.

In Germany barrel vaults of glass stones have been built by placing them like voussoirs between a frame of concrete arches and connecting horizontal beams. Areas exceeding 10 square meters require steel rods in some of the cement mortar joints between the glass stones. In this vault colored glass stones were inserted among the white ones, forming patterns.

Paris Post-office with glass-stone-ferro-concrete ceiling. Architect F. LeCoeur.



Centenary Hall, Breslau, Germany.

The Vienna architect B. v. Nordenkampf used glass stones in brilliant colors to decorate store fronts. They acted as centering and at the same time resulted in an attractive facing. The result was a glass mosaic of large units. In France unique results have been achieved by inserting glass stones into concrete vaults of various types; symmetrically spaced, they form patterns of light spots against a dark background. Thus the architect has a new, dignified and effective mode of decoration at his command.

Pressed-glass bricks which act as bearing units are 25 cm. long, 12.5 cm. high and 8 cm. thick. One type of hexagonal glass stones made in Germany are 16 (14) cm. wide, 20 cm. high and 11 cm. thick.

The Luxfer-grille windows, a German innovation, are made by placing small precast concrete frames in parallel rows and pouring cement mortar in the joints. Areas larger than four square meters need reinforcing bars in these narrow ribs. Various kinds of glass can be inserted and for insulation purposes double glazing is employed. The panes are attached with a special putty. Ventilation is taken care of by hinged units which are placed among the rigid ones.

GLASS

Concrete blocks with a glass-pane front were used in Germany as far back as 1910. In Yonkers, N. Y., one-inch-thick reinforced concrete panels with a surface layer of colored glass pieces were used several years ago. The glass bits were flush and had the appearance of mosaic work; the panels were set up into place on the rough body with cement mortar. The same builder created other panels by plastering pure cement over the surface and throwing finely ground blue bottle glass at it. In another instance children's colored beads set smoothly into the surface enhanced a small wall fountain.

[Concluded on page 45]

RESIDENCE OF C. O. MIDDLETON, BEVERLY HILLS, CALIFORNIA
RALPH FLEWELLING, ARCHITECT

RESIDENCE OF C. O. MIDDLETON, BEVERLY HILLS, CALIFORNIA .
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ELEVATOR EQUIPMENT OF THE HOTEL SIR FRANCIS DRAKE

The elevator equipment in the Hotel Sir Francis Drake, Powell at Sutter street, San Francisco, operated by the Huckins-Newcomb Hotels Company, is composed of four Spencer-Westinghouse variable voltage gearless traction passenger elevators, two variable voltage geared electric passenger-freight (service) elevators, one small full automatic electric service elevator and one sidewalk elevator of the hydro-electric type.

The elevators are equipped with every conceivable safety device and appliance required by the safety orders of the Industrial Accident Commission of the State of California and dictated by best elevator practice, such as speed governor, car-holding safety device, pit bumpers of either the oil or spring type, cable compensation, self-acting guide lubricators for cars and counterweights and many other valuable safety devices and improvements.

Spencer-Westinghouse variable voltage equipment in the main consists of direct-current elevator motors, motor generators and controls consisting of contactor panels, car switches, terminal limit switches and automatic starters for the motor generators. In case of failure of current through the elevator motor field, or of power to the motor generator, the elevator motor is completely disconnected and the brake is set automatically.

The car is started in the usual way by moving the car switch handle to the running position. Control circuits are thereby established that close the directional switch and the generator field contactors on the panel. The generator field contactors establish a generator field current, which causes the car to move at a speed proportional to the voltage. The generator voltage builds up gradually but quickly and the car accelerates automatically, smoothly and rapidly. Designs of the generator and motor fields are so coordinated that their time constant is fixed at a value as small as the comfort of passengers will permit. Armature resistance stops are not used.

The extreme smoothness of starting and stopping has not been accomplished with any other type of electric elevator control.

Higher car speeds and shorter acceleration periods can be used, resulting in faster car schedules and better service.

Landings are made easily and accurately because the rate of deceleration is practically independent of the load. A special demagnetizing field is used on the generator to kill the generator fields quickly; thereby bringing the car to a rapid, smooth and accurate stop.

The owners and elevator contractors of the Hotel Sir Francis Drake have spared no expense to make this elevator installation one of the outstanding ones in the city of San Francisco and one that will serve as a monument to those who conceived and executed these marvels of modern vertical transportation.

* * *

John Bakewell, Jr., architect, 251 Kearny street, San Francisco, is preparing plans for a two-story reinforced concrete chemical laboratory building to be erected on the Stanford University Campus by the Carnegie Institute. The building will cost $70,000.

TRANSLUCENT, GLOSSY CONCRETE

[Concluded from page 41]

GLAZING

Concrete can be glazed by spraying on its surface finely ground cement mixed with a bituminous mass and certain chemicals. This cold glazing is practiced by several firms in Germany.

A. Weithaler's "Glasin" was patented in 1910; it provides a durable surface, as proven by slabs which are still good after having been exposed to the weather for sixteen years. When used on the exterior, Glasin slabs must be made acid-proof. They are manufactured in various colors and their cost is about one-third of the cost of burnt tile. Through spraying different colors on top of each other, very soft hues are achieved. The qualities of Glasin products place them closer to polished marble than to artificial marbles made of lime and gypsum. Interior walls can be glazed directly as a whole, when protected from cold and draft by closing the rooms in question for a few days. This direct glazing of a wall produces jointless, washable surfaces, which resemble porcelain and are cheap. Walls in schools and bathing establishments have been treated with this process.

The Kerament cold-glazing system has been patented in many countries and received a gold medal in 1918; this process consists in spraying by compressed air a mixture of the type described above onto the yet moist or freshly moistened surface. All color combinations are attainable; the glaze can be applied to entire walls when they are freshly plastered. The Kerament glaze is waterproof and tests made by the laboratory of the Dresden Technical University prove that Kerament products resist frost.

* * *

Architects Morgan, Walls and Clements, 1134 Van Nuys Building, Los Angeles, is preparing plans for a class A market building to be erected on Highland avenue, Los Angeles, for C. E. Toberman. The building will contain 70,000 square feet of floor area and will be of steel frame construction, costing $900,000.

* * *

Architects H. L. Stevens Company, 433 California street, San Francisco, are completing plans for a five-story reinforced concrete hotel building to be erected in Olympia, Washington, by the Pacific Coast Investment Company. The building will cost $175,000.

* * *

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is preparing plans for a two and three story steel frame and concrete infirmary building for the University of California. The building will cost $500,000.

* * *

Architect William B. Faville, Crocker First National Bank Building, San Francisco, is preparing plans for alterations and additions to the St. Francis Hotel, San Francisco. The improvements will cost $1,000,000.

·EDITORIAL·

Partial Service

AT THE RECENT convention of California architects, many protests were registered against the evil of partial architectural service.

This method of making a livelihood is seldom deliberately chosen by architects, but rather forced upon them by the unfair competition, the cheap cut-rate plans furnished by untrained, incompetent "designers." It consists of selling one or more sets of working plans for a building, with meager specifications or none at all, with a few scale details and none drawn at full size.

Such plans, even disregarding the factor of personal supervision, are not apt to be complete and clear enough to insure their satisfactory execution. However "artistic" the design may be, however brilliant the inspiration—and young men forced to earn a precarious living do have brilliant ideas—the ordinary builder needs working plans and details which are exact, complete, fool-proof in their clarity, definite as to construction information.

This is essential for figuring, for laying out, for foundation and frame. How much more is there needed for the finer points of finish and surface, color and texture! It is but too often, alas, that even with constant personal contact, one realizes too late that the execution of a design has failed to realize the vision of its creator. And it is only by experience that one can learn; although it is happily true that the experience of others is of great value to the observant architect, ambitious to get the best results in construction, the fullest expression of his ideals.

To the ultimate extinction of this "partial service" with its unfortunate effect upon private and public welfare, the State Association of California Architects is committed by the overwhelming voice of its membership.

* * *

The Significance of the Election

EVERYONE connected with the building industry has good reason to be well satisfied with the results of the national election. Business is based on confidence; and business generally is relieved to know that the present national policy is to be continued. But in regard to the specific conditions which affect the building industry, that industry may well feel confident in the election of a man who is a trained engineer and organizer, to guide our affairs, to keep his hand on the throttle of progress.

It is impossible to overestimate the beneficent influence which has been exerted by the Department of Commerce, during the past administration, upon a great number of activities connected with building. The importance of this phase of the department's work was recognized early in its reorganization, and the leading manufacturers were brought into cooperation with the program of eliminating waste, reducing costs, increasing efficiency. Each annual report told the story of increasing progress along these lines, of developing plans to further healthy building activity. The department conducted research work, surveys, charts, comparative data, all in a scientific and practical manner.

Already a proposal has been made, at Mr. Hoover's suggestion, to help solve the problem of unemployment through regulation of public work, so as not to interfere or compete with private undertakings, but to be adjusted so that slack periods in private building operations may be taken up by national and State work. If such a plan can be wisely made and administered, it will unquestionably save time and money and tend to raise the standard for good construction, as well as relieve the labor situation.

Reports from title insurance companies and real estate firms are to the effect that already a distinct increase in activity is being noticed. That is indicative of future building expansion, for these businesses are so closely connected with building development that their condition is a sort of barometer by which to judge the prospects of building construction.

As much as is humanly possible, it should be safe to prophesy not only four but eight years of prosperity and progress ahead of architects and all other factors of the building industry in America.

* * *

The Good That Men Do

THE charm of El Paseo Court and its "Street in Spain," in the heart of Santa Barbara, not only elicited the delighted admiration of visitors, but it really awakened the citizens of Santa Barbara to the possibilities of their Spanish traditions. It has been quite definitely responsible for the transformation of State street, rebuilt since the earthquake into perhaps the most consistently harmonious business avenue, architecturally, in this country.

In the Paseo has just been installed a simple tile tablet in memory of James Osborne Craig, in whose genius Mr. Bernhard Hoffmann had sufficient confidence to undertake a business structure, entirely novel in character, entirely successful in practice.

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

HARRIS ALLEN, President

HENRY H. GUTTERSON, Vice-President

JAMES H. MITCHELL, Sec.-Treas.

DIRECTORS

ALBERT J. EVERS, three years
LESTER HURD, three years
JOHN REID, JR., two years
JAMES S. DEAN, two years
EARLE B. BERTZ, one year
FRED H. MEYER, one year

NEXT MEETING

Due to the fact that Christmas falls on the last Tuesday of the month, there will be no meeting of the Northern California Chapter, A. I. A., in December. Members will be notified of the January meeting.

NOVEMBER, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on November 27, 1928, at 6:30 p. m. The meeting was called to order by President Allen. The following members were present: Harris Allen, A. Appleton, John Bakewell, Jr., Will G. Corlett, Morris M. Bruce, Jas. S. Dean, Albert J. Evers, Wm. B. Farlow, Wm. I. Garren, W. C. F. Gillam, Lester Hurd, Chas. F. Maury, A. McF. McSweeney, Fred H. Meyer, Chester H. Miller, J. H. Mitchell, James T. Narbett, Ralph Wyckoff.

Guests present were: H. W. Bolin, Roy M. Butcher, John E. Dinwiddie, Gilbert D. Fish, J. E. Hayes, Willard C. Johnson, George H. Oyer, B. H. Shenberg, Fred L. Sumner, Chas. A. Whitton.

MINUTES

The minutes of the previous meeting were approved as published.

GENERAL BUSINESS

Announcement was made to the Chapter of the following election of members to the Institute with assignment to this Chapter: Messrs. Wm. Wilson Wurster and Will M. Bliss; of associateship, Mr. Harry M. Michelson; of transfer, Mr. Harold Hopkins to the Southern California Chapter.

Mr. Bakewell called attention to the fact that most public buildings are now designed by State or municipal bureaus, and stressed the advantage of having a certain number of these opened to competition. His motion, seconded by Mr. Meyer, that a special committee be appointed to study the situation and report back to the Chapter upon the advisability of promoting a general interest to secure more open competitions, was carried.

REPORTS OF SPECIAL COMMITTEES

Mr. Coxhead, chairman of the committee to investigate the proposed erection of a monument on the top of Twin Peaks, commemorative to the Dole fliers, rendered the recommendation that the Chapter do not approve any such monument. It was moved, seconded and carried that further action be referred to the Executive Committee.

PROGRAM

Mr. John Dinwiddie was the guest of the Chapter and exhibited a delightful group of sketches made in recent study and travel abroad. The Chapter unanimously expressed to him its gratification for being given the opportunity to see such an inspiring exhibit and commended the display as being of high rank of architectural rendering.

Mr. B. H. Shenberg of the A. C. Horn Co. gave a talk on "Painting with a Trowel" and executed samples to demonstrate the use of Tx-Crete as a medium for interior wall treatment and decoration.

Mr. Gilbert D. Fish, consulting engineer of the Westinghouse Electric and Manufacturing Company, spoke on the development of electric arc welding of structural steel, illustrating his talk with an interesting series of lantern slides, and responded to the numerous questions asked by the architects and engineers present.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL, *Executive Secretary.*

* * *

Bennes and Herzog announce that their architectural offices will be located in suite 915-917, Public Service Building, Portland, Oregon.

* * *

Experienced licensed architect wishes to join or to associate with architectural firm with growing practice. Long training and wise experience in industrial plants, structural engineering and specification writing. Graduate engineer. References given on request. Address Box C, Pacific Coast Architect.

* * *

The following men have been granted certificates by the California State Board of Architecture, Northern District, to practice architecture in the State of California: James Lindsay McCreery, 508 Berkeley Bank Building, Berkeley, California; Sidney A. Colton, 3020 Balboa street, San Francisco, California.

* * *

Plans are being prepared by the United States Navy Department, Washington, D. C., for proposed ammunition depot to be erected at Hawthorne, Nevada. The plans provide for erection of an administration building, quarters for officers and civilian employees, barracks, mess hall, etc., and these buildings will cost $420,000.

INSTITUTE AND CLUB MEETINGS

Washington State Chapter, A. I. A.

The Washington State Chapter, A. I. A., officially opened its fall season with a meeting held October 4 in the College Club, Seattle. Following the dinner, President Ford gave a brief account of Chapter activities during the summer and called for the reading of the several reports on Chapter affairs.

The treasurer's report showed a satisfactory financial condition and the availability of a portion of the permanent funds for investment in bonds. By vote of the Chapter this investment was ratified.

Harlan Thomas, reporting for the Education Committee, told of the effort being made through the Inter-Scholastic Conference to get more instruction in free-hand drawing and art appreciation in the high schools and of the encouraging response from the school superintendents. Thomas also spoke favorably of the work of the University of Washington students at the Fontainebleau School of Fine Arts, noting that two prizes had been awarded to the Northwestern students and that their work had received reproduction in the school publication.

There has been a feeling on the part of some of the members that the State registration laws should be more drastic.

Mr. Gove, in reporting on this matter, stated that nothing definite could be done for the present, but recommended that the Chapter get complete information as to the registration requirements in other States. It was voted to appoint a committee for the purpose of interviewing the candidates for Governor with a view to securing for the State architect's registration a larger measure of Chapter participation and an affiliation with the National Council of Architectural Registration Boards.

J. H. Vogel, reporting for the Publicity Committee, stated that the Chapter continues to run a regular schedule of newspaper copy and it is hoped that the scope of this campaign may be increased. The small-house plan service inaugurated by the Chapter in the Seattle Post-Intelligencer is now carried on by the Publicity Committee with the North Pacific Division of the Architects' Small-House Service Bureau furnishing the material.

At the conclusion of the business of the evening Mr. Gove gave an illustrated talk on a European trip from which he recently returned and which included travel through England, Belgium, France, Italy and Spain. Following this feature, President Ford presided at initiation ceremonies, which admitted Messrs. Lockman, Skoog and Stoddard to membership.

* * *

Oregon State Chapter, A. I. A.

The Oregon State Chapter, A. I. A., held its regular monthly meeting on the evening of November 19. There was present, as a guest, Howard Perry, secretary of the Oregon Building Congress. This organization came into being some eight years ago through the efforts of the Oregon State Chapter, A. I. A. In the intervening years the Building Congress has been influential in securing legislative reforms and generally successful in its efforts to improve conditions in the building industry. For a time the Chapter and the Building Congress worked closely together, but in recent years they have drifted apart. To remedy this shortcoming and restore the old cooperative status of the two bodies, a Chapter committee was named to confer with a similar body from the Building Congress.

Continuing from November 22 to December 15 there was shown in the Portland Art Museum a collection of the work of Louis Conrad Rosenberg. Rosenberg is a Portland boy who received his architectural training in this city and has since achieved international recognition as an etcher.

* * *

The San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held Wednesday evening, November 7, with President Lawrence Keyser presiding.

Reports made by the secretary and treasurer showed the club to be in a healthy condition financially and in a progressive state as regards the acquisition of new members. During the past month twelve new members were enrolled. And from out of the State communications it was likewise evident that the work of the organization is recognized and valued in the Eastern centers.

It was with regret that Mr. McKenzie's resignation was accepted. He is forced to leave the club due to ill health in his family. On the other hand, the news that Harry Langley was terminating his leave of absence and would shortly be present again was greeted with joy. Langley has been sojourning in Utah and he makes his return somewhat sooner than expected.

The report of the Educational Committee showed a membership of twenty paid-up members in the principles of full size details class. This class was launched a year ago as an experiment and started with five members, but it is now the largest study group in the club. It is under the guidance and direction of A. Williams, an able and thorough instructor.

The next class to begin work will be one in the history of architecture and its sessions will open as soon as enough men can be signed up.

C. J. Sly, head of the engineering class, reports that in his classes are several men who have taken the work before, but are now taking it a second time in order that its principles may be firmly fixed in their minds, and that they may make a really creditable showing in the State examinations. Such application and interest reflects a commendable and promising spirit among these young architects in the making, which is certain in later years to reflect to the credit of the Western profession.

There was present at the November meeting an official of the Gladding-McBean Company, Mr. Cole, who in behalf of his concern accepted from the club an illuminated vote of thanks for the recent trip to the Lincoln plant of the tile company.

The December meeting will be devoted to nominating candidates for president, vice-president, directors and secretary. A Nominating Committee was named to attend to the details of this business, consisting of Messrs. Burnett, Williams and Petersen.

At this point and after so great a quantity of serious matters had been discussed, there was apparent an atmosphere of restlessness and tedium, which was broken by the happy announcement of a Christmas party to be held on the evening of December 19 in the club rooms and for members only. Anybody who dares to absent himself from this event will be fined, and by way of further inducement it is understood that everyone present will be the recipient of at least one gift, and possibly two or three. It is hard to tell about such things at the present writing.

So overwhelmed was everybody with this piece of news that a clamor was set up for nourishment and physical sustenance, to which Edward DeMartini responded with hot tamales and potato salad, indigestible but none the less heartening fare.

* * *

Pasadena Architectural Club

Members of the Pasadena Architectural Club are these days deeply engrossed in the problems of furnishing and equipping their recently leased quarters in the Stickney Memorial Art Building. The walls have been freshly painted, several pictures acquired and hung and a number of pieces of furniture secured and put into place.

Two life classes and one engineering class are now meeting regularly in the new club rooms and plans are under way to establish an atelier.

The Christmas card contest which closes December 18 is bringing out quite a number of attractive designs, and the sketch contest, which recently closed, had twenty entries. Prizes were awarded as follows: Black and white, first prize, Roy Parkes; second, O. F. Stone; honorable mention, M. Ellsworth. Water color, first prize, Cliff Hoskins; second, O. F. Stone; honorable mention, O. F. Stone. The judges were Alson Clark, Garrett Van Pelt, Jr., and J. Kucera.

The Pasadena Club is also cooperating with the Los Angeles Architectural Club, the Southern California Chapter, A. I. A., and the Architects' League of Hollywood in the exhibition of architectural works now being shown in Los Angeles.

On Friday evening, November 23, the club members were guests of A. Manuelli, who presided over a "spaghetti feed," which, due to the nature of the food, turned out to be a struggle, but one into which everyone entered with good spirit and much wit.

* * *

Architects' League of Hollywood

On October 29 there was called a special meeting for the purpose of considering the question of delinquent members, of which there are a goodly number within the club. It was voted that the secretary send these people a letter, based upon article A in the League's amendments to the by-laws, which relates to delinquents.

The evening of October 31 was spent in debating, pro and con, the question of general contracts as against segregated contracts. Melville Dozier, secretary, Southern California Division, the Associated General Contractors of America, read a well-constructed and comprehensive report on the advantages of the general contract system over the segregated system. Dozier was supported by Mr. Twaits of Schofield-Twaits Company and by Architect Kelly of Pasadena. Architect John Roth spoke for segregation contracts. Following the formal debate there was an hour and a half of general discussion and it was finally decided that the general contract system is, on the whole, the most satisfactory.

On the evenings of November 7-11 and 14 were held the usual weekly meetings, at which were discussed various routine and miscellaneous business matters. On the latter date Ellet Parcher gave a short talk on his summer European trip.

Frank Hansen, engineer for the Helophane Company of New York, was the League's guest on the evening of November 21. He gave a description and explanatory talk on the methods used to light the Doheny Stone Drill plant at Torrance, California.

* * *

The Los Angeles Architectural Club

The Los Angeles Architectural Club held its usual monthly meeting on the evening of November 20 at the California Art Club, Olive Hill.

Arthur M. Loomis, C. P. A., was the guest speaker. He spoke upon "Business Mortality," endeavoring to set forth the causes for the very high percentage of business failures in the United States each year. Lack of knowledge concerning active competition he considered to be one of the gravest shortcomings of the man embarking upon his own and a new business. A second reason for failure, which Loomis noted as being especially disastrous in many cases, is a lack of standardization. Multiplicity of designs and materials are things to be watched closely and guarded against. The modern trend is toward centralization of effort, which tends to eliminate duplication and reduce costs. A third and last cause, which the speaker stressed, is that of under-capitalization, a lack of true comprehension as to the most expedient uses to which the available capital should be put and a consequent faulty extension and arrangement of banking and credit accommodations.

On December 10, 11 and 12 the Atelier, Los Angeles, exhibited the Paris prize drawings, which are considered the finest examples of architectural design for the current period. The winning of this prize, a scholarship to L'Ecole de Beaux Arts in Paris, is the highest honor that can be awarded to any American draftsman. The subject for the design was a "Supreme Court Building" facing a large plaza and the head of a "Memorial Bridge."

The club's employment bureau has placed over 175 draftsmen since its opening in May, making an average of 25 positions a month. It is hoped that during the winter months, with increased business, we can raise our average.

MAPLE FLOORS IN COLOR

The New Factor in Interior Planning

BY MYRON E. CHON

ONE of the most interesting elements of news that has come, within the past few years, to the attention of those in the field of residential planning was the announcement of "Maple Floors in Color." Here was news that held promise of important new opportunities for effective interior decoration, new and valuable material for the color harmonist. The promise has been made good. Investigation shows that Northern hard maple, treated with special stains, is assuming the proportions of a vogue in residential flooring practice.

Until very recently, floors were simply floors—bases upon which to set tables, pianos, beds, carpets, rugs and other units of service or decoration. The floors themselves played little or no part in the actual scheme of decoration. More often than not, the floor of a room was a "necessary evil"—uninteresting, out of harmony, a jarring note in the interior plan. The desire for floors of color necessitated the introduction of "substitute" flooring materials which, while they brought color, sacrificed the homelike comforts so definitely reserved to natural hardwood. With the introduction of the transparent, penetrating stains developed for use on Northern hard maple, the key to the colored flooring problem was solved.

That the American people should seize upon an opportunity to floor their homes with colored hardwood is only natural. We want hardwood because of its warmth, comfort and durability. We want color because it adds interest and cheer to our various rooms. What, then, could be more obvious than a smooth hardwood floor—stained to be in harmony with the color scheme of the rest of the room, or itself setting the *motif* for that color scheme?

I am told that experts spent years in developing stains that would properly penetrate the tight hard maple grain. One glance at one of the new maple floors in blue or green or black is sufficient to prove that their research and efforts were well worth while. The floors are truly beautiful. The pleasing grain, after treatment, reveals a wealth of charm hitherto hidden from the human eye. The effect is almost magical.

The day has passed, I am certain, when the use of hard maple was based mainly on the serviceability of the wood. Serviceable, of course, it is—more so than any other flooring material. But today maple is more than serviceable. It is a flooring of rare, colorful beauty—a new, and vital, factor in harmonious interior planning.

* * *

ADVOCATE COMPLETE INSTALLATION OF OIL-BURNING EQUIPMENT

Three years ago the manufacturers and dealers of oil-burning equipment of the Bay cities formed the Pacific Oil Burner Association. One problem which confronted them from the start was that of the installation of the oil burner. Should the manufacturer or dealer, making or selling the burner, make the complete installation of the tank, suction and return lines and burner? In our opinion there is but one answer. He should. In support of our opinion we offer the following reasons:

In the first place, having the installation of the complete oil-burning equipment made by the manufacturer focuses the responsibility for the satisfactory performance of the installation on one person. This centralized responsibility reacts to the benefit of all concerned—the heating contractor, the architect and the owner of the premises in which the burner is installed. The greatest benefit, however, accrues to the public—the users of oil heat. There can never be situations, such as have arisen in the past, where there has been a difference of opinion as to who was responsible for the performance of an installation. These differences always exacted a heavy toll of time, money and patience from all concerned.

In the second place, the manufacturer members of the Pacific Oil Burner Association have all spent many years in the development of the oil burner. Each of their plants represents an enormous investment in shop equipment, land and stock on hand. Naturally, they are vitally concerned in knowing that when their product is installed it will be so done as to insure the satisfactory performance it is capable of.

In addition to our foregoing reasons we will quote from the National Board of Fire Underwriters' regulations, as recommended by the National Fire Protection Association (Reg. 139): "Oil-burning equipment shall be installed only by properly qualified mechanics experienced in this kind of work. It is recommended that systems be installed by the manufacturers."

After due consideration of this subject a resolution was passed at a recent meeting of the Pacific Oil Burner Association to the effect that the complete installation of oil-burning equipment be made by the oil burner manufacturer or dealer, the complete equipment to mean the oil burner, tanks, suction and return lines, and all auxiliary equipment necessary.

With the many benefits to be derived from the enactment of this resolution the members of the Pacific Oil Burner Association feel justified in asking the cooperation of the architects and heating engineers to the extent that they separate the specifications of the oil-burning equipment from the balance of the heating contract.

* * *

TO STIMULATE INTEREST IN MEDALLIC SCULPTURE

The American Federation of Arts has undertaken the project of forming into a society a sufficient number of persons to pay the costs incidental to the designing of two medals each year by well-known sculptors, for reproduction of these medals in bronze and for their distribution to the entire membership of the society. The ideas back of this work are the stimulation of appreciation of medallic art in America and the creation of a medium through which a demand for the production of beautiful examples of this art would be developed. It is proposed to call this organization the Society of Medalists and it will be started with a minimum of 1000 members with dues of $8 a year.

THE INSPECTOR

America Ratifies the Hoover Standards

Eminent Engineer Earns Public Approbation

BY MARK C. COHN

Expert Consultant on Housing and Building Regulations

[This is the forty-second of a consecutive series of articles on building and engineering regulations by this author]

STANDARDIZATION and simplified practice in business are no longer a myth and pretty phrases. The conduct of successful business enterprise in recent years has made these methods the established order of and in business and that means in the building business also, to some extent at least. And it is reasonable to conclude that when the electorate of America marched to the polls on November 6 to ratify in no uncertain terms standards of government advocated by Herbert C. Hoover and elected him President of the United States by an overwhelming majority, the American people evidenced a desire that the nation's governmental business be put on a scientifically sound foundation.

It is a pleasing privilege to pay homage to one who has advanced the art and science of standardization in building practice to the point of being practical, useful and adaptable. Herbert Hoover, as Secretary of the United States Department of Commerce, not only initiated on a nation-wide basis but has successfully accomplished signal achievements in the work of simplified practice and standardization. Hoover standards are household words in the business and commercial world.

The building industry alone owes much to the efforts of Mr. Hoover. Standardization of simplified building and engineering practice and building and housing code recommendations established under the direction and supervision of Mr. Hoover are a matter of printed government records available to all who may wish to obtain copies from the Superintendent of Documents in Washington, D. C.

More than a score of separate movements for simplified practice in the manufacture and use of building materials consummated by Mr. Hoover are now universally used by manufacturers and business houses of the country. In 1927, 96 new United States Government master specifications and 45 revisions of existing specifications were promulgated by the Bureau of Standards under the Department of Commerce. Uniform standards for plumbing, too, are a part of the work finished by the bureau committee.

The Uniform Mechanic's Lien Law is another recommended piece of legislation that will eventually be used as the basis for laws in various States of the Union. Standards for grading lumber are now being used the country over. Here again the Hoover regime functioned effectively and intelligently.

A primer on city planning and zoning is a noteworthy accomplishment that in years to come will make for comfort and convenience of all persons housed in various types of structures and tend to establish and stabilize building and realty values.

It is not surprising that Mr. Hoover should take his duties seriously and function efficiently in an orderly manner. He is an engineer. He is a master of problems. He is a member of the great building and engineering construction industry. His education and training impel him to function in an orderly manner. His practical training and experience is one that any person might envy. He has earned and attained the greatest honor that may be bestowed upon any man by the American people.

* * *

BERKELEY ADOPTS BUILDING CODE

Thirty-four cities are now reported by the Building Officials' Conference to be operating under the building code sponsored by that organization. Berkeley and Livermore are two California cities that recently elected to adopt the measure for regulating building construction. Other cities, too, are considering adoption of the code, among which are included Stockton, San Leandro and Watsonville.

* * *

Los Angeles would fix a limit of height for buildings in the metropolitan area outside of the city, and to that end a committee of the realty board is seeking to have the board of supervisors adopt a county ordinance the effect of which would be similar to the uniform height code existing in the Southern city.

* * *

Los Angeles is pushing the writing of its proposed new building code, designed to combine all building regulation now scattered throughout a score of ordinances in one measure.

* * *

A. L. Dales is now building and sanitary inspector in Beaumont, California, by virtue of appointment made by the city council.

An architect subscriber suggested that a full table of wage scales now in force in San Francisco and Los Angeles would prove interesting and valuable to our readers. We have published this information in convenient form so the architects can refer to it from time to time.

San Francisco Building Trades Wage Scale for the Year 1928

Craft	Per 8-hr. Day
Asbestos workers	$ 7.50
Bricklayers	11.00
Bricklayers' hodcarriers	7.00
Cabinet workers (shop)	8.00
Cabinet workers (outside)	9.00
Carpenters	9.00
Carpenters' helpers	6.50
Cement finishers	9.00
Electric workers	9.00
Electric workers' helpers	6.50
Electrical fixture hangers	8.00
Elevator constructors	10.00
Elevator constructors' helpers	7.00
Engineers, stationary	8.00
Engineers, traveling cranes	8.00
Engineers, on derricks	8.50
Glass workers	8.00
Hardwood floormen	9.00
Housemovers	8.00
Housesmiths, architectural iron	9.00
Housesmiths, reinforced concrete	9.00
Housesmiths' helpers, reinforced concrete	6.50
Iron workers (bridge and structural), including engineers	11.00
Laborers, common (6-day week)	5.00
Laborers, building	5.50
Lathers	8.50
Marble setters	9.50
Marble setters' helpers	6.00
Marble cutters and copers	8.00
Marble bed rubbers	7.50
Marble polishers and finishers	7.00
Millmen, planing mill department	7.50
Millmen, sash and door	6.50
Millwrights	8.00
Model makers	9.00
Model casters	7.50
Mosaic and Terrazzo workers	8.00
Mosaic and Terrazzo workers' helpers	5.75
Painters	9.00
Painters' helpers	$ 6.50
Painters, varnishers and polishers (shop)	8.00
Painters, varnishers and polishers (outside)	9.00
Pile drivers and wharf builders (including engineers)	9.00
Plasterers	11.00
Plasterers' hodcarriers	7.50
Plumbers	9.50
Rodmen	9.00
Roofers, composition	8.00
Sheet metal workers	9.00
Sheet metal workers' helpers	6.50
Sprinkler fitters	8.00
Steam fitters	9.50
Stair builders	9.00
Stone cutters, soft and granite	8.50
Stone setters, soft and granite	9.00
Stone carvers	8.50
Stone derrickmen	9.00
Tile setters	10.00
Tile setters' helpers	6.00
Auto truck drivers—less than 2500 lbs.	5.50
Auto truck drivers—2500 lbs. to 4500 lbs.	6.00
Auto truck drivers—4500 lbs. to 6500 lbs.	6.50
Auto truck drivers—6500 lbs. and over	7.00
General teamsters, 1 horse	5.50
General teamsters, 2 horses	6.00
General teamsters, 4 horses	6.50
Plow teamsters, 4 horses	6.50
Scraper teamsters, 2 horses	6.00
Scraper teamsters, 4 horses	6.00

Plasterers' hodcarriers, bricklayers' hodcarriers, roofers' laborers, hoisting engineers and steam shovel firemen to start 15 minutes before other workmen, both at morning and at noon. ¶Eight hours to constitute a day's work, except as otherwise noted. ¶Five and one-half days to constitute a week's work, except as otherwise noted. ¶Overtime to be paid, time and a half; except on Sundays and holidays, double time. ¶Laborers, building, Saturday afternoons, straight time. Shift work to be paid for at straight time, provided two or more straight shifts of eight hours are worked on the job in any 24 hours. ¶Recognized holidays to be New Year's Day, Christmas Day, Thanksgiving Day, Fourth of July, Labor Day, Admission Day and Decoration Day. ¶Teamsters and auto truck drivers will be governed by the usual hours and regulations prevailing in that craft in this city.

Los Angeles Wage Levels in the Construction Industry, November 1, 1928

(Open-Shop Conditions Prevail in All Crafts)

Craft	Per 8-hr. Day
Asbestos workers	$ 9.00
Bricklayers	11.00
Bricklayers' mortar mixers	8.00
Carpenters, finish	8.00
Carpenters, general	7.00
Cement finishers, steps, etc.	10.00
Cement finishers, general	9.00
Concrete laborers	4.00
Electrical workers	8.00
Electrical fixture hangers	8.00
Electrical helpers	5.00
Elevator constructors	10.00
Elevator constructors' helpers	7.00
Engineers, stationary, per month	200.00
Engineers, hoist and portable	8.00
Firemen, stationary, per month	150.00
Firemen, hoist and portable	6.00
Glass workers, glaziers	7.00
Housemovers	7.00
Housemovers' laborers	4.00
Housesmith, architectural iron	8.00
Housesmith, architectural iron, helpers	4.00
Housesmith, reinforced concrete	8.00
Iron workers, bridge and structural and rod	8.00
Laborers, common	4.00
Lathers, metals	10.00
Lathers, wood, per 1000 and nails	5.00
Marble setters	10.00
Marble setters' helpers	6.00
Marble cutters and copers	8.00
Marble bed rubbers	6.00
Marble polishers and finishers	8.00
Millmen, planing mill department	7.00
Millmen, sash and door department	7.50
Millwrights	8.00
Model makers, ornamental plastering	14.00
Model casters	8.00
Modelers and sculptors	14.00
Mosaic and Terrazzo workers	$10.00
Mosaic and Terrazzo workers' helpers	7.00
Painters, varnishers and polishers (shop)	7.00
Painters, varnishers and polishers (outside)	8.00
Painters	8.00
Pile drivers and wharf builders	8.00
Pipe coverers	9.00
Pipe coverers' helpers	5.00
Plasterers	12.00
Plasterers' hodcarriers	9.00
Plumbers	9.00
Plumbers' helpers	6.00
Roofers	8.00
Roofers' laborers	5.00
Sign painter	10.00
Sign painters' helpers	7.00
Sprinkler fitters	10.00
Steam fitter, also water and gas	10.00
Steam fitters' helpers	7.00
Sheet metal worker	8.00
Stair builders	9.00
Steam shovel engineer	8.00
Steam shovel firemen	6.00
Stone cutters, all kinds	8.50
Stone setters, all kinds	11.00
Tenders, brick and plaster	6.00
Tile setters	10.00
Tile setters' helpers	6.00
Truck driver, auto—less than 2500 lbs.	4.50
Truck driver, auto—2500 lbs. to 4500 lbs.	5.00
Truck driver, auto—4500 lbs. to 6500 lbs.	5.50
Truck driver, auto—6500 lbs. and over	6.00
Teamsters, general, 1 horse	4.00
Teamsters, general, 2 horses	5.00
Teamsters, general, 4 horses	5.00
Teamsters, plow, 4 horses	5.00
Teamsters, scraper, 2 horses and 4 horses	5.00
Wood carvers	8.00

ARC-WELDING EXPERT VISITS SAN FRANCISCO

To Advise on Bridge and Building Projects

Gilbert D. Fish of New York, consulting structural engineer for the Westinghouse Company, who has been largely responsible for the development of the use of arc welding for steel structural work, visited San Francisco recently to advise on a number of bridge and building projects being planned for this locality.

Mr. Fish, who served during the war as major of Army Engineers, was among those who early recognized the possibilities that lay in the arc-welding process as a substitute for riveting in building construction. He designed and supervised the arc-welded construction of the world's first large welded building erected at Sharon, Pennsylvania, by the Westinghouse Company.

Arc welding proved so satisfactory in this structure that Mr. Fish's services were engaged for a factory building covering two acres at Derry, Pennsylvania, where the savings made possible by arc welding were first demonstrated; the first arc-welded railroad bridge at Chicopee Falls, Massachusetts, and the first arc-welded office building at Tonowanda, New York. He was also consulted in connection with the arc welding of the Yale Library Book Tower, New Haven, Connecticut, the enlargement of the Mississippi River Bridge at Memphis, Tennessee, the floor construction of the city of Chicago bridges, and other famous undertakings.

"Arc welding," said Mr. Fish, "is destined to supersede riveting, to a very large extent, for erecting steel structures of every description.

"One outstanding advantage secured by the use of arc welding, as compared with riveting, is a saving in the tonnage of steel required, which ranges from 20 to 33 per cent in trusses and from 3 to 12 per cent in ordinary beam-and-column framing for buildings. This saving is secured in several ways. A considerable weight of connecting parts required for riveting can be omitted. Tension members can be made smaller than in riveting work because they are not weakened by rivet holes. In many cases floor beams may be made continuous as in reinforced concrete construction, with consequent reduction in weight.

"Other advantages gained are: Saving in time of fabrication in the steel shops, as there is no complicated system of rivet holes to be laid out and punched or drilled; a smoother surface, making painting easier and reducing possibilities of rust; elimination of objectionable noise during construction, of special importance in connection with work being done in cities; better wind and earthquake bracing; and greater permanence."

Mr. Fish addressed several engineering groups and the Northern California Chapter of the American Institute of Architects during his stay in San Francisco.

* * *

Berkeley has adopted a new fire zoning code.

* * *

W. A. Curtis has been appointed building inspector in Stockton, California, by the city manager.

* * *

J. D. Sperr has recently been appointed to head the bureau of building inspection in San Leandro.

BOOK REVIEWS

"Majorcan Houses and Gardens," by Arthur Byne and Mildred Stapley. The authors of several previous works on Spanish architecture and furniture have now issued a volume which should be of special and timely interest to California architects. The domestic architecture of Majorca constitutes a type somewhat different from anything in Spain or Italy, but distinctly Mediterranean in character and full of suggestion for California country-house treatment. For the most part combinations of villa and farmhouse, they possess an unostentatious charm, even a quiet elegance, which is admirably suited to the requirements of country-house life in California.

"Majorcan Houses and Gardens; a Spanish Island in the Mediterranean," by Arthur Byne and Mildred Stapley. William Helburn, Inc., 15 East Fifty-fifth street, New York. Price, $25.

* * *

"Mediterranean Domestic Architecture in the United States," by Rexford Newcomb. Published by J. H. Jansen, Cleveland, Ohio. Price, $15. Almost every architect and draftsman has at some time in his career started an ambitious scrapbook. Nothing but the very best is good enough. The residence section of this wonderful scrapbook is optimistically designed for masterpieces only. How well this scheme is started; how many hundred dusty magazines are unearthed; how much paste is used and how much only destined to harden unused. However, it was a good scheme while it lasted.

The book is well printed and splendidly presented. It contains 223 pages of plans and illustrations. It contains illustrations and details that any architect would treasure in his scrapbook, if any. As you study this book one arrives at the conclusion that there is not a single illustration you would leave out. And not one but what would have found its way into the "scrapbook of perfection." Many of the illustrations are the work of California architects and have appeared in issues of the PACIFIC COAST ARCHITECT.

* * *

"Plumbing Questions and Answers," by Joseph E. Taggart. Third edition, revised and enlarged and entirely reset. 5 by 7 inches. 160 pages. Fully illustrated. Flexible fabrikoid. Price, $2.00.

Originally, this work was compiled in response to many requests for an interpretation of the Plumbing Code of the City of New York. These rules have been converted into question and answer form, some with sketches to make their meaning clearer. The steady sale of the book has exhausted two editions and the continued demand has necessitated the preparation of another edition. This new third edition has been completely revised, considerably enlarged and entirely reset. It has been arranged in four sections: First, the questions and answers based on the Code of the City of New York; second, tests for anti-siphon traps, installation of water supply and laws governing its use; third, the standpipe and fire-line rules of 1928; and fourth, an appendix of useful tables, measures and calculations.

MANUFACTURERS' ANNOUNCEMENTS

TIME SHEET PROVIDES FOR LABOR COST SEGREGATION

In the knowledge that a large percentage of contractors are working in the dark, as far as concerns the segregation of their labor costs for the various departments of building in which they engage, the Concrete "Form-Hold" Corporation, Culver Building, Culver City, California, has devised a time sheet with a cost segregation division on the reverse side. Using such an aid the contractor, while recording the time of his workman, can easily go a step farther, turn the time sheet and segregate the building costs on individual jobs.

These time sheets are available free of charge from the Concrete "Form-Hold" Corporation at Culver City, or 55 New Montgomery street, San Francisco.

This firm has developed a new type of concrete form construction known as "Form-Hold," a metal tie and spacer. The metal tie and spacer is a one-piece reversible sheet metal device with three tension members that lie flat between the edges of the form boards, notched to receive the form boards and reinforcing. These notches tie and space the form boards, hold the reinforcing in position and also serve as vents to prevent the forming of voids in the wall. They are constructed with a tensile strength to withstand the pressure of fluid concrete against 288 square inches of form surface each. It is claimed for this device that it saves 50 per cent of the studs on one side and all the studs on the other side, eliminates wiring forms, and has other economies.

* * *

NEW LACQUER BOOKLET

An informative pamphlet has been printed and issued by the Zeller Lacquer Manufacturing Company, Inc., 20 East Forty-ninth street, New York, on the subject, "Modern Interior Finishing with Lacquer." The subheading of this treatise reads as follows: "A few practical considerations—speed, economy and durability of finish on plaster, wood and metal surfaces—the results of spray application in important buildings."

In a brief statement of a purely technical nature the subjects covered include (1) cost of application; (2) time of application as affecting occupancy of the building; (3) cost of maintenance, and durability; (4) appearance of the finish; (5) how to specify lacquer grades. The pamphlet also contains a complete description, item by item, of the full line of Zellac architectural lacquer grades.

The back cover of the folder is devoted to a set of standardized specifications in specifying lacquer grades for interior finishing.

* * *

WET WALLS AND EFFLORESCENCE

This summary has been prepared by the American Face Brick Association to present as briefly as possible the outstanding facts about the occurrence of efflorescence on masonry walls and how to avoid it, as determined by two investigations conducted for the association at the National Bureau of Standards, United States.

The 55 illustrations included will be found especially interesting. The investigations described were carried on by L. A. Palmer, research associate, under George K. Burgress, Director of the Bureau of Standards, and the Research Committee of the American Face Brick Association, composed of F. W. Butterworth, chairman, Wm. C. Koch and L. B. Rainey. Copy of the valuable reference book containing the reports will be sent free upon request to the American Face Brick Association, 130 North Wells street, Chicago. Ask for "Wet Walls and Efflorescence."

* * *

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To take advantage of this engineering service, simply send complete information about your problem to the Engineering Service Bureau of the S. T. Johnson Co., 940-950 Arlington avenue, Oakland, California, who will welcome the opportunity of appointment as your headquarters for oil heating and power data.

* * *

A sufficient number of manufacturers, distributors and users of staple porcelain (all-clay) plumbing fixtures having submitted signed acceptances to the proposed commercial standard for this commodity, the Commercial Standards Group of the Bureau of Standards announces that the standard is now in effect. Before the Bureau of Standards will promulgate a proposed commercial standard it must be accepted by at least 65 per cent of the industry, by volume of annual production.

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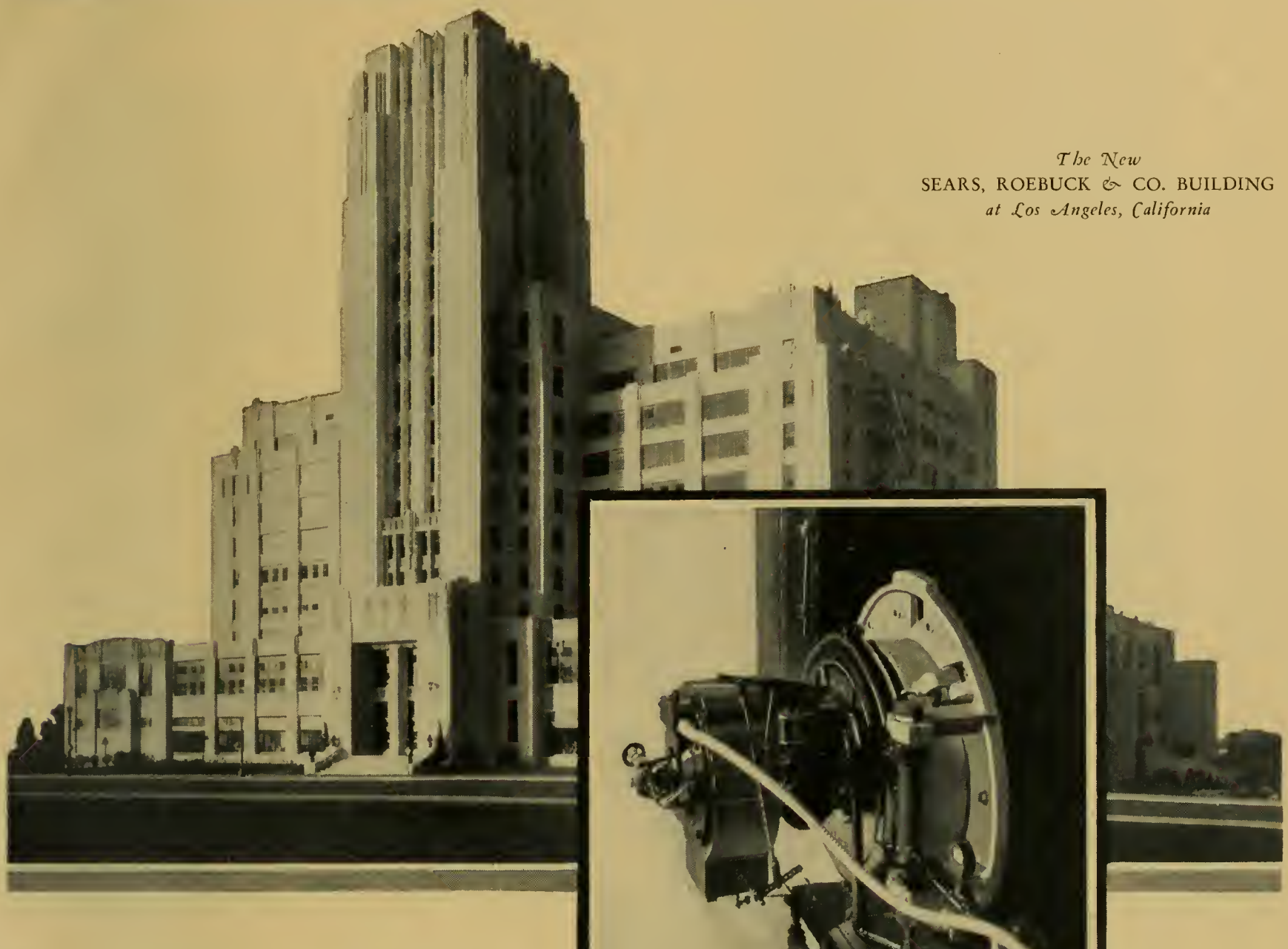

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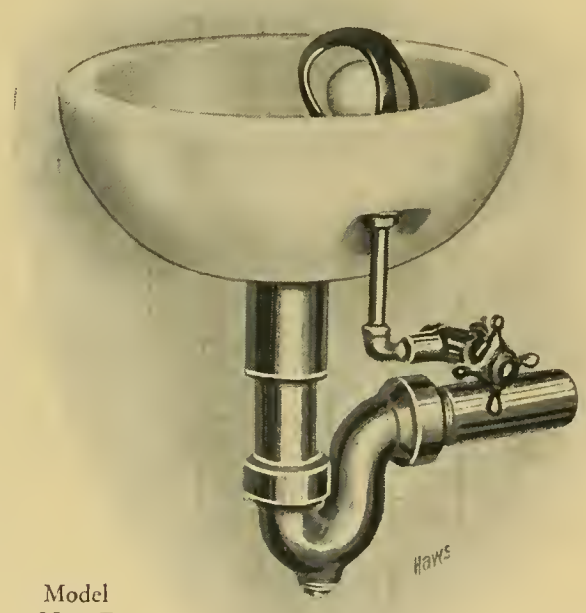

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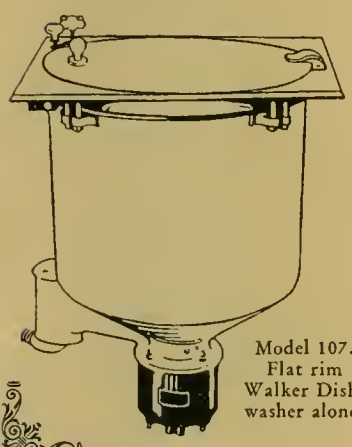

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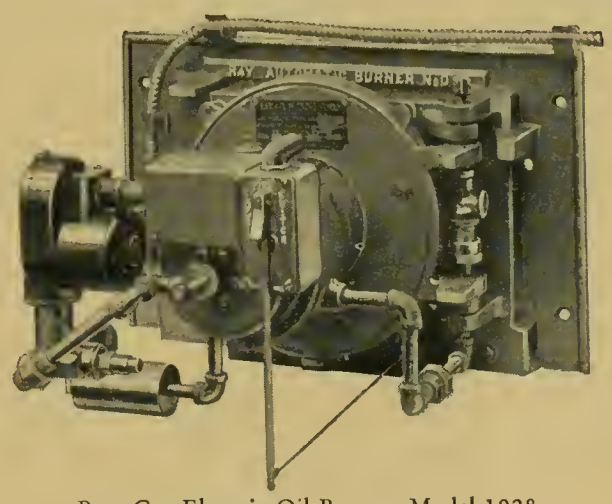

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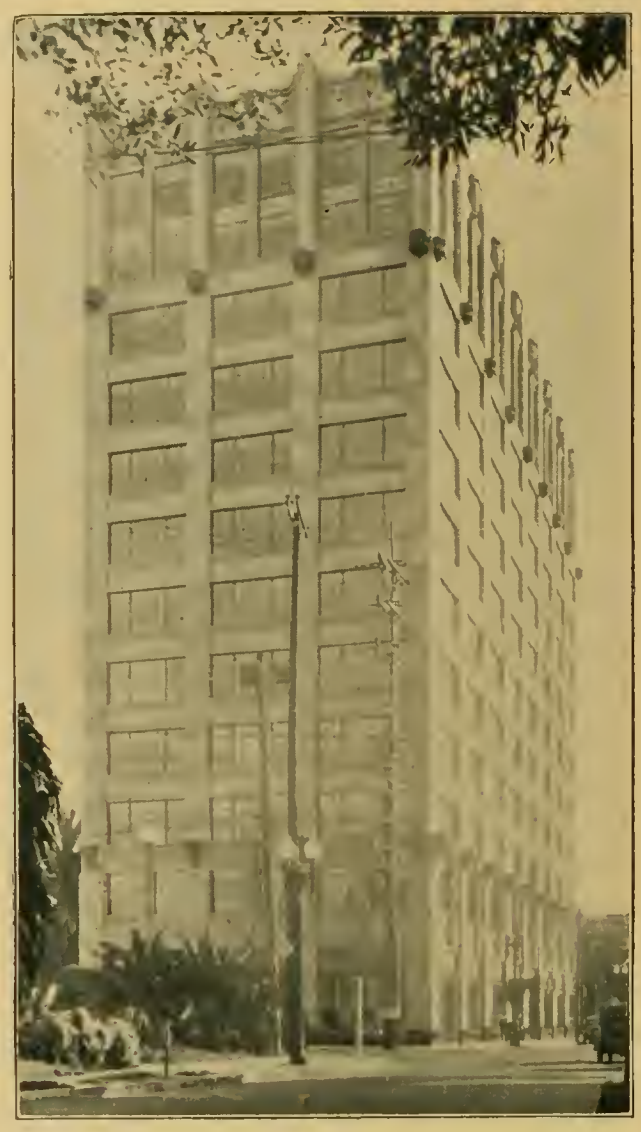

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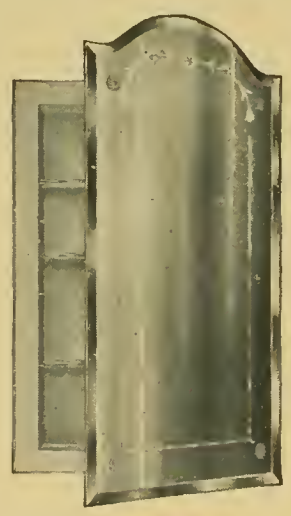

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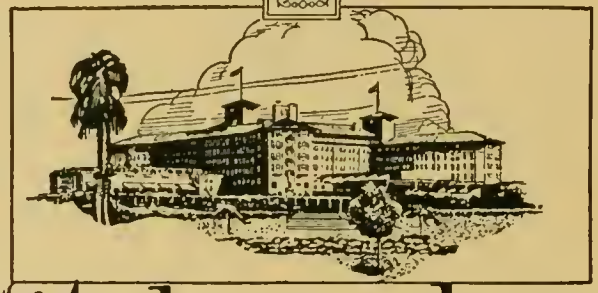

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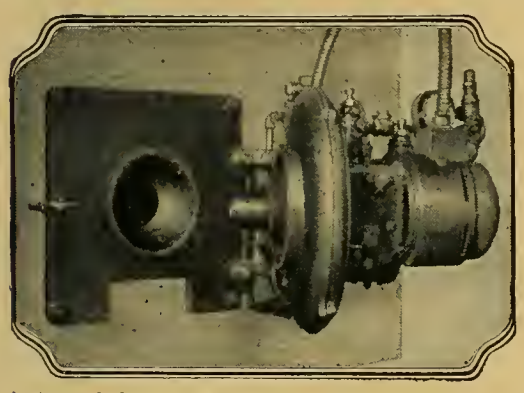

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